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# PICTORIAL New York AND Brooklyn

A GUIDE TO THE SAME

AND VICINITY

WITH

MAPS & ILLUSTRATIONS



SMITH, BLEAKLEY & CO.

853 BROADWAY NEW YORK





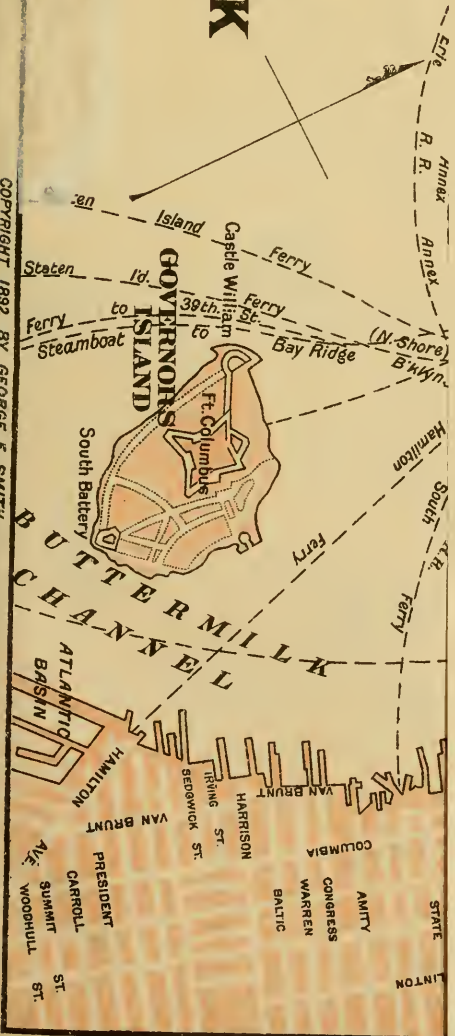
Bo  
airline  
duce Exchange, Bowling Green  
ge Office, Battery Park

# MAP OF THE CITY OF NEW YORK

ELLIS  
ISLAND  
Immigrant  
Station

Statue of  
Liberty

Drawn by J. Hart 680 Communipaw Ave. New York City, N.Y.



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## PLACES OF INTEREST

Grace Church,  
Broadway and 10th st

New York Historical Society,  
2nd av and 11th st

The Bible House,  
4th av, 8th and 9th sts

Astor Library, Lafayette pl

Washington Arch,  
5th av, at Washington sq

Cooper Institute, 4th av and 7th st

St. Augustine Chapel,  
Houston st, near Bowery

Ludlow Street Jail,  
Ludlow st, near Grand

Mulberry Bend,  
Mulberry st, near Bayard

Five Points Mission,  
Worth st, bet. Park & Baxter

Newsboys' Lodging House,  
Park Row & New Chambers st

The Tombs,  
Centre, bet. Leonard & Franklin

East River Suspension Bridge,  
Park Row

County Court House,  
Broadway and Chambers st

City Hall,  
Broadway, opp. Warren st

Post Office,  
Broadway and Park Row

The Astor House,  
Broadway and Vesey st

St. Paul's Chapel,  
Broadway and Vesey st

John St. Methodist Church,  
44 John st

Western Union Telegraph Co.,  
Broadway and Dey st

Real Estate Exchange,  
57 Liberty st

Chamber of Commerce,  
Broadway and Cedar st

Equitable Building,  
Broadway and Pine st

Trinity Church,  
Broadway op. Wall st

Stock Exchange,  
Broad and Wall sts

Petroleum Exchange,  
Broadway and Exchange pl

Maritime Exchange,  
Bowling Green and Beaver st

Produce Exchange,  
Bowling Green

Barge Office, Battery Park

## MAP OF THE CITY OF NEW YORK

ELLIS  
ISLAND  
Immigrant  
Station

Statue of  
Liberty

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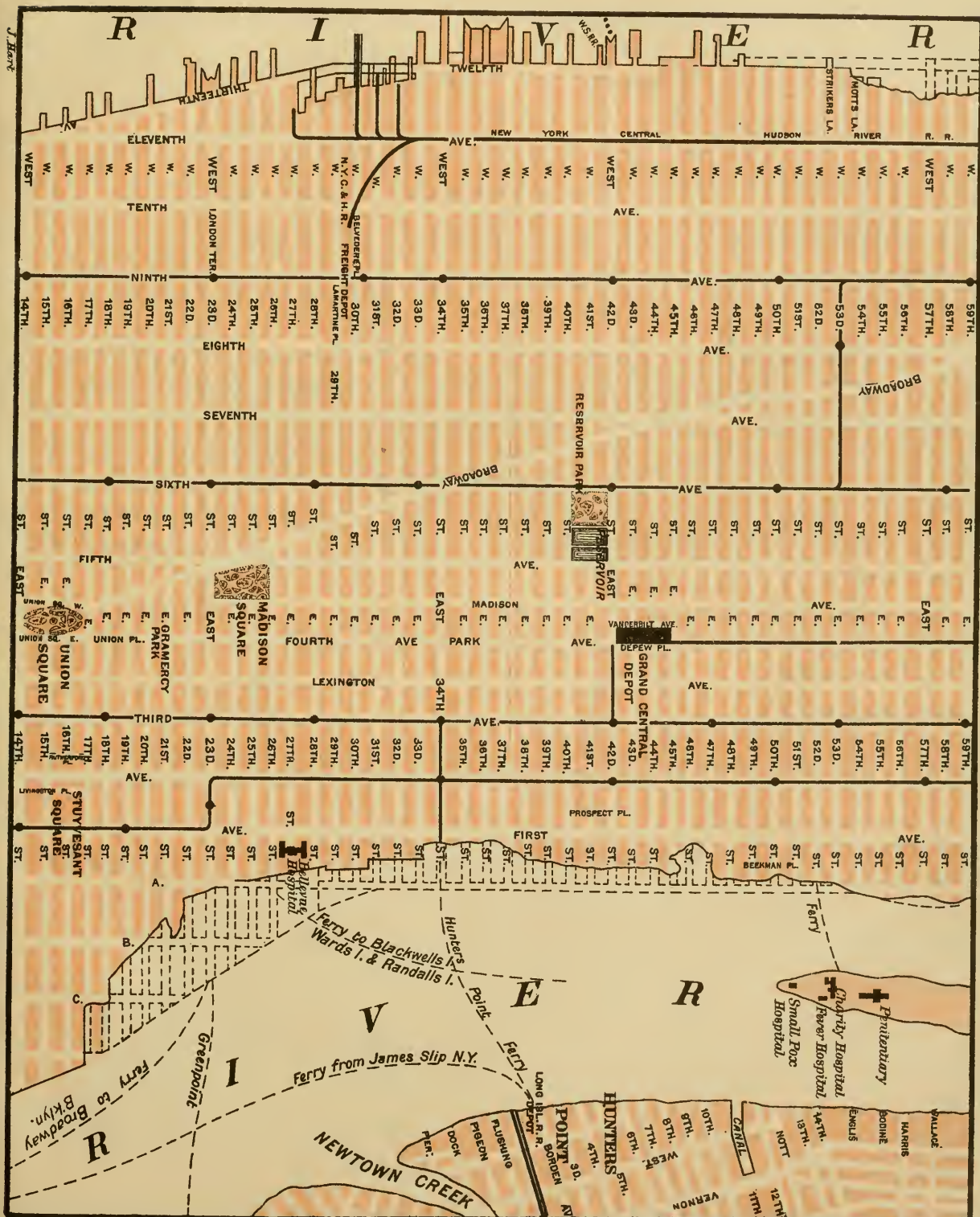
THE BATTERY TO 14TH. ST.





# PLACES OF INTEREST

- Arion Club, Park av and 59th st
- St. Patrick's Cathedral,  
5th av, 50th and 51st sts
- Vanderbilt Houses,  
5th av., 50th and 51st sts
- Columbia College,  
Madison av and 49th st
- Temple Emanuel,  
5th av and 43rd st
- Grand Central Station,  
42d st and Vanderbilt av
- Union League Club,  
5th av and 39th st
- Herald Building,  
Broadway and 35th st
- Manhattan Club, 5th av and 34th st
- Madison Square Garden,  
Madison av., 26th and 27th sts
- Masonic Temple, 6th av and 23rd st
- Young Men's Christian Assoc'n,  
4th av and 23rd st
- College of Pharmacy,  
23d st., between 2d and 3d avs
- National Academy of Design,  
4th av and 23rd st
- Player's Club, 16 Gramercy pk
- New York Hospital,  
15th st., bet. 5th and 6th avs
- Young Men's Christian Assoc'n,  
15th st., E of 5th av

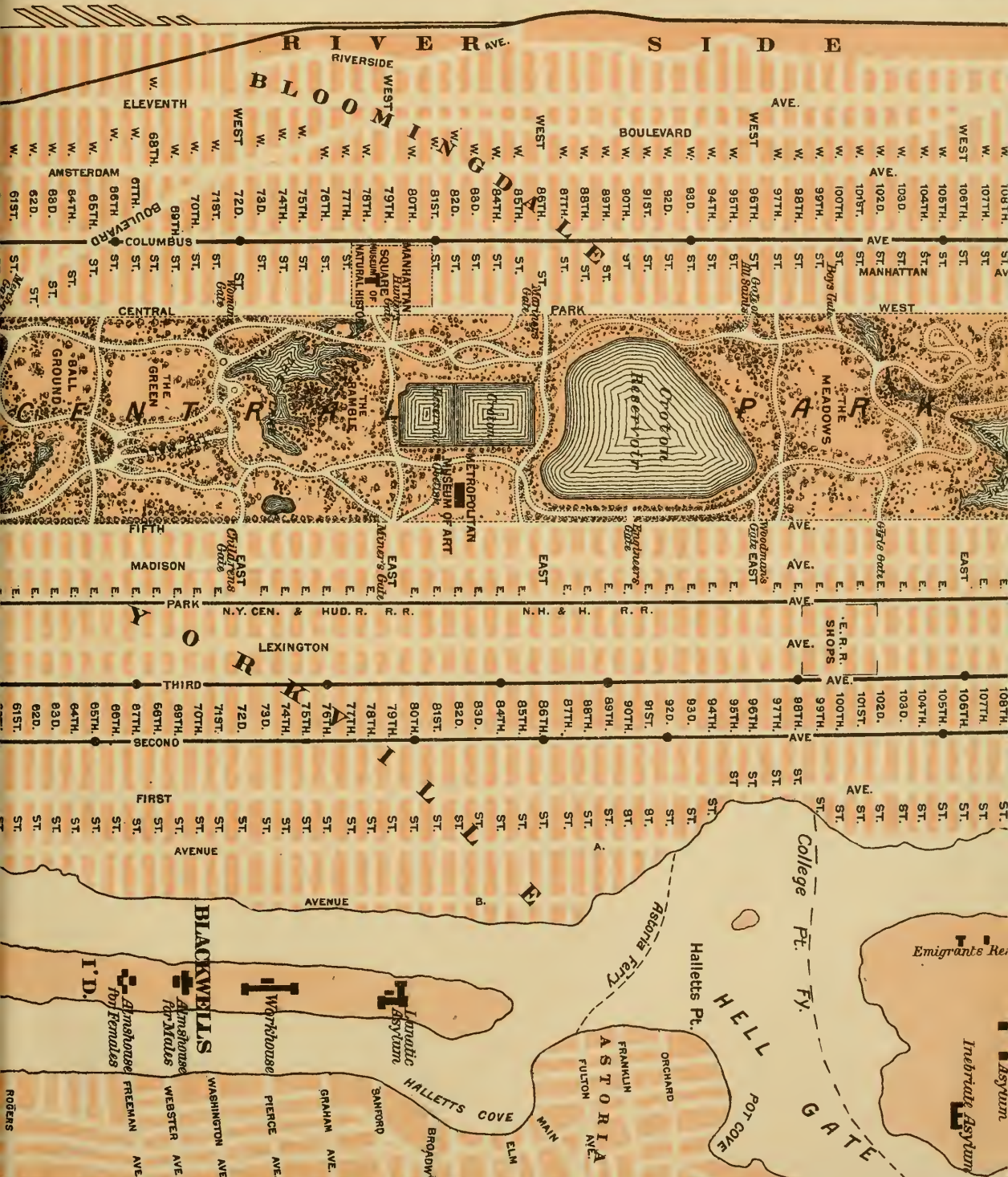




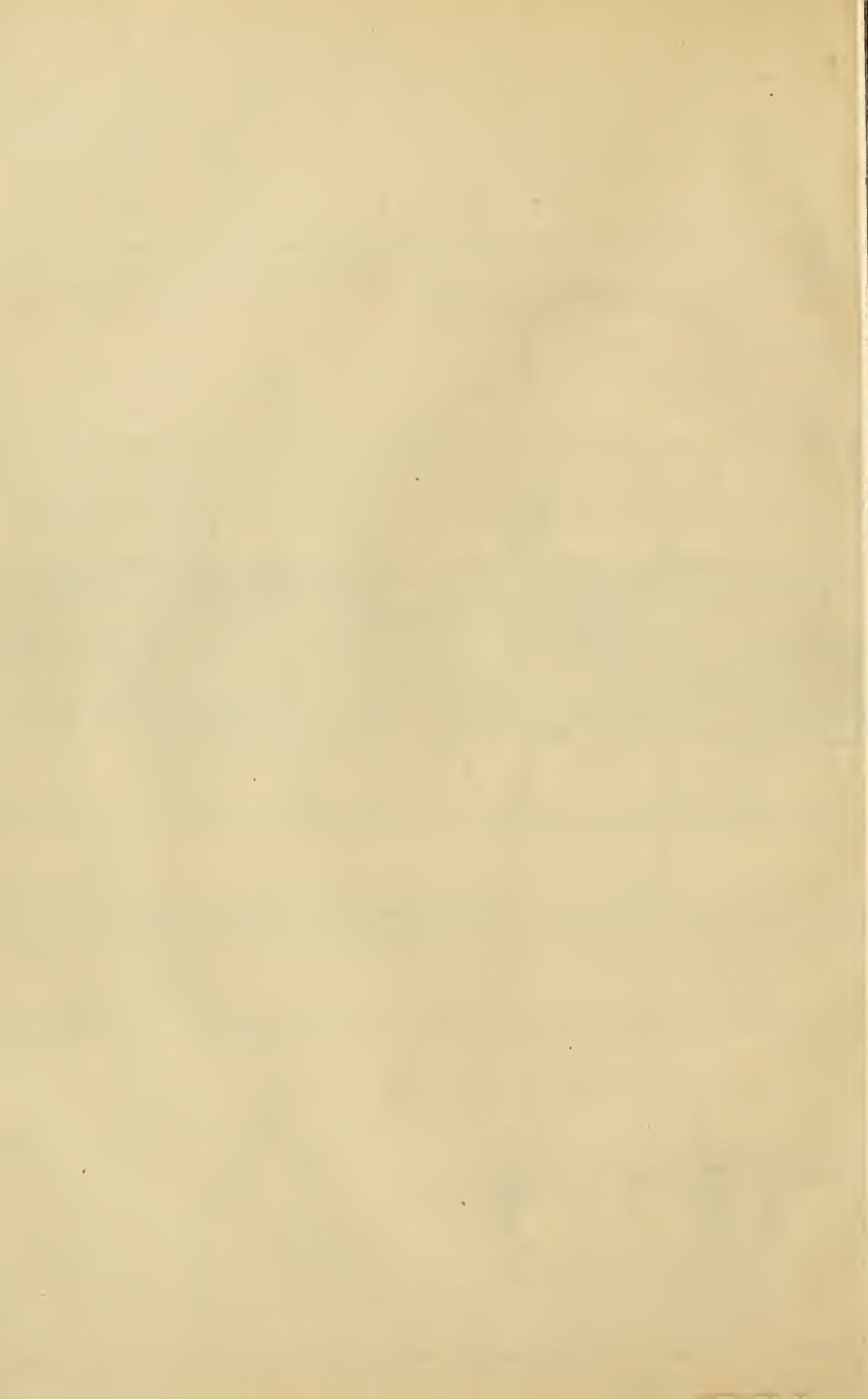


# PLACES OF INTEREST.

- 8th Regt. Armory,  
Park av & E 94th st
- Museum of Art,  
5th av and 82nd st
- Museum of Nat. History,  
Central plk W and 77th st
- Lenox Library,  
5th av and 70th st
- Presbyterian Hospital,  
Madison av and E 70th st
- Normal College,  
Park av and 68th st
- 7th Regt. Armory,  
Park av and E 67th st
- Menagerie,  
Central plk, at 63rd st



FROM 59TH ST TO 110TH. ST.



Drawn by J. Hart







# AMUSEMENTS.

Academy of Music,  
E 14th and Irving pl

Amberg Theatre,  
E 15th and Irving pl

Berkeley Lyceum,  
W 14th st, near 5th av

Bijou Theatre,  
Broadway, near 30th at

Broadway Theatre,  
Broadway and 41st at

Carnegie Hall, W 57th st and 7th av

Caslin, Broadway and 39th at

Chickering Hall, 5th av and 18th at

Columbus Theatre,  
E 12th and Lexington av

Daly's Theatre,  
Broadway and 30th at

Eden Musee, W 23rd st, near 6th av

Eighth Street Theatre,  
E 8th st, near Broadway

Fifth Avenue Theatre,  
Broadway and 28th at

Fourteenth Street Theatre,  
W 14th st, near 6th av

Garden Theatre,  
Madison av and 27th at

Grand Opera House,  
8th av and 23rd at

Hardman Hall, 5th av, near 18th at

Harlem Opera House,  
W 14th st, near 7th av

Harlem Theatre,  
E 12th st, near 3d av

Harrigan's Theatre,  
W 35th st, near 6th av

Herrman's Theatre,  
Broadway, near 39th at

Jacobs' Third Avenue Theatre,  
3rd av, near 31st at

Koster & Hild's,  
W 33rd st, near 6th av

Lenox Lyceum,  
Madison av, near E 59th at

Lexington Av Opera House,  
58th at, near 3rd av

Louisa Theatre, 235 & 237 Bowery

Lyceum Theatre,  
4th av, near 23rd at

Lyric Hall, 723 6th av

Madison Square Theatre,  
W 24th st, near Broadway

Madison Square Garden,  
Madison av and 26th at

Manhattan Opera House,  
W 34th st, near Broadway

Metropolitan Opera House,  
Broadway and 19th at

Miner's Theatre,  
Bowery, near Broome

Mina's Theatre, 310 8th av

Nibla's Garden,  
Broadway, near Prince st

Palmer's Theatre,  
Broadway and 30th at

Park Theatre,  
Broadway and 35th at

People's Theatre,  
Bowery, near Spring at

Proctor's Theatre,  
W 23rd st, near 6th av

Staudard Theatre,  
Broadway, near 33rd at

Star Theatre, Broadway and 13th at

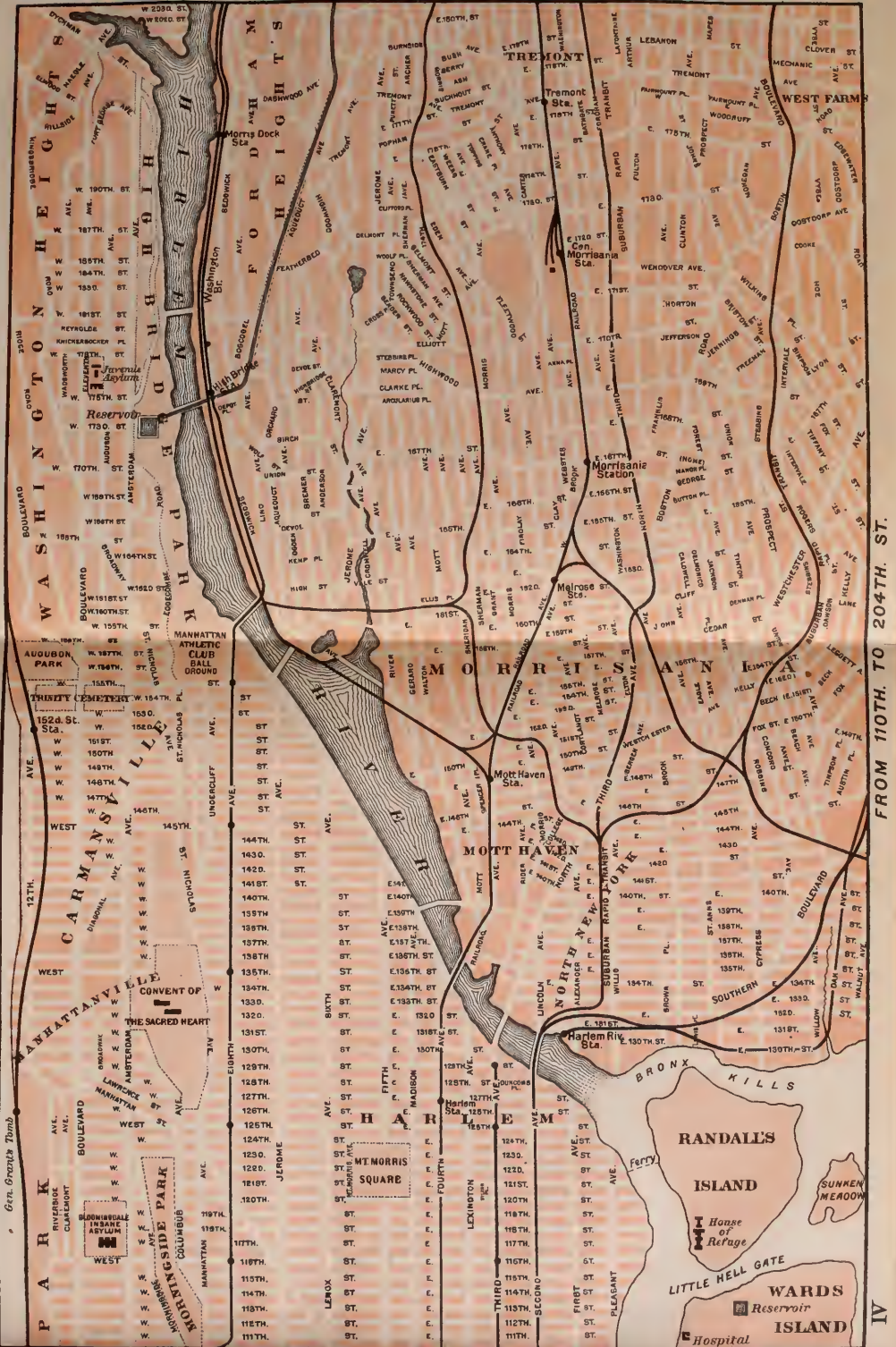
Steinway Hall,  
E 14th st, near 4th av

Thalia Theatre,  
Bowery, near Canal st

Tony Pastor's Theatre,  
E 14th st, near 3rd av

Union Square Theatre,  
Union sq, near Broadway

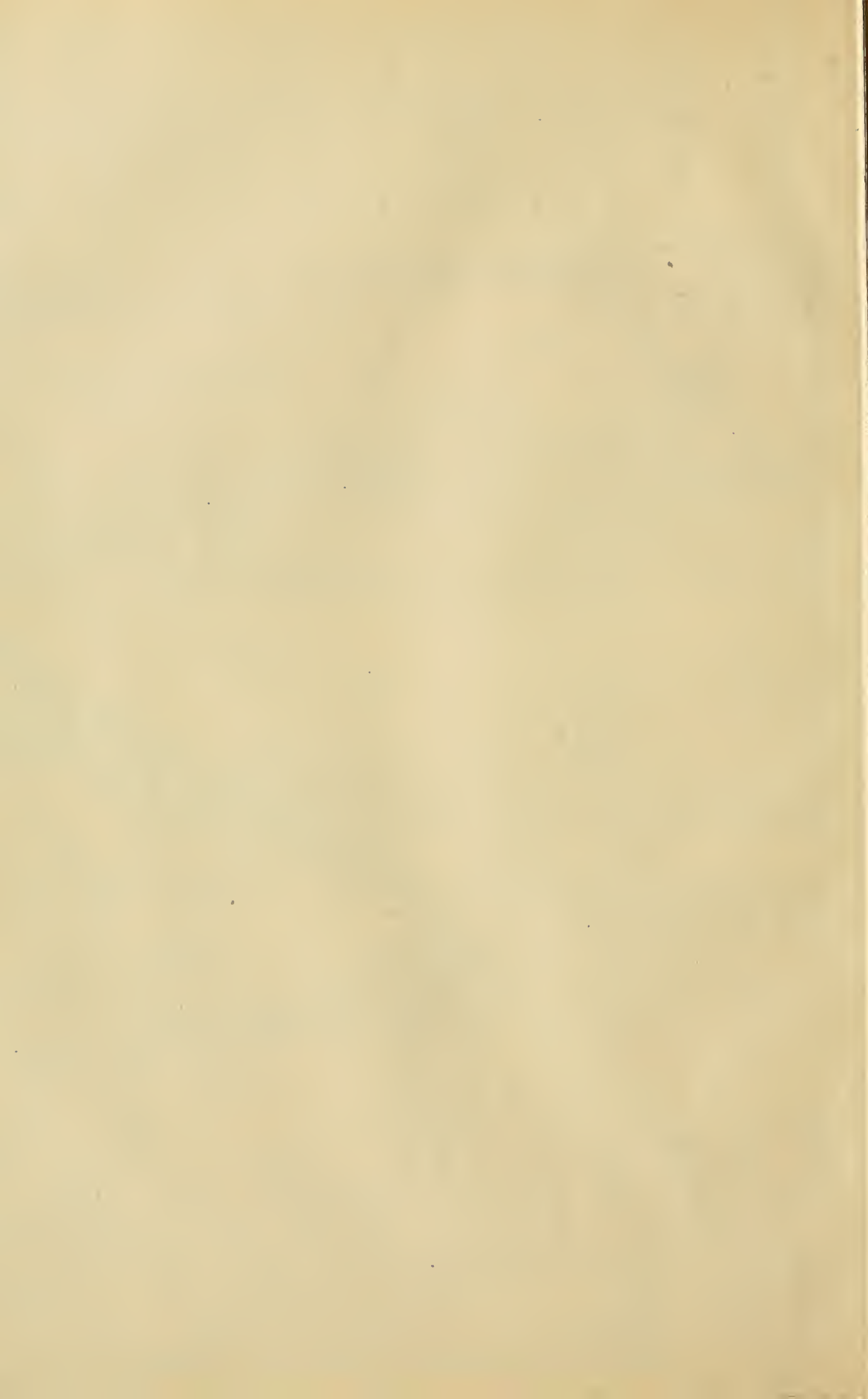
Windsor Theatre,  
Bowery, near Canal at



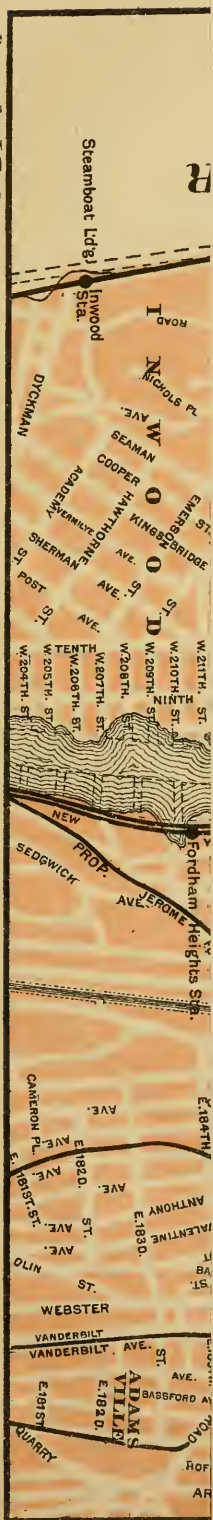
Drawn by J. Hart

FROM 110TH. TO 204TH. ST.

IV



*Drawn by J. Hart*

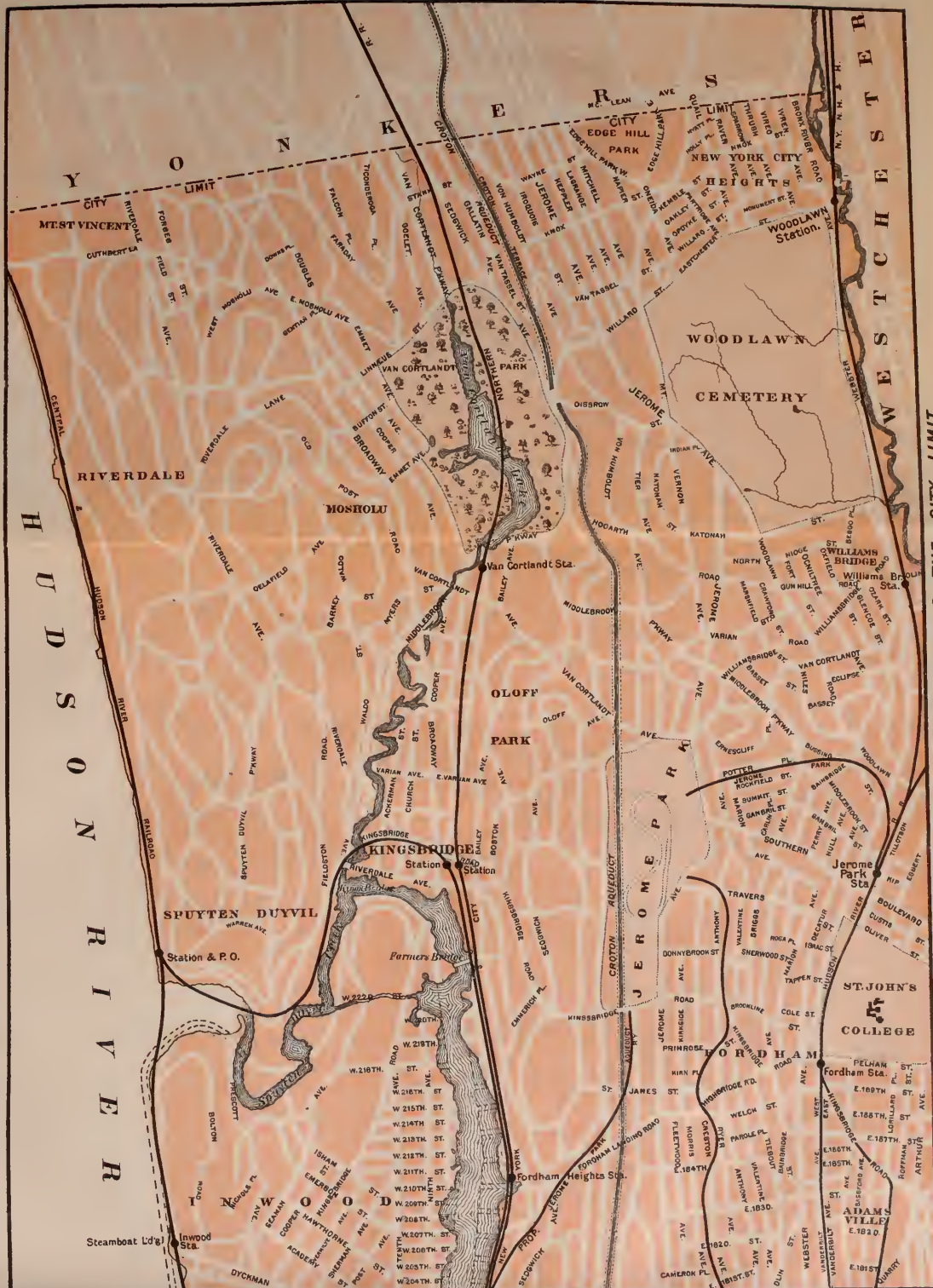






# PRINCIPAL HOTELS.

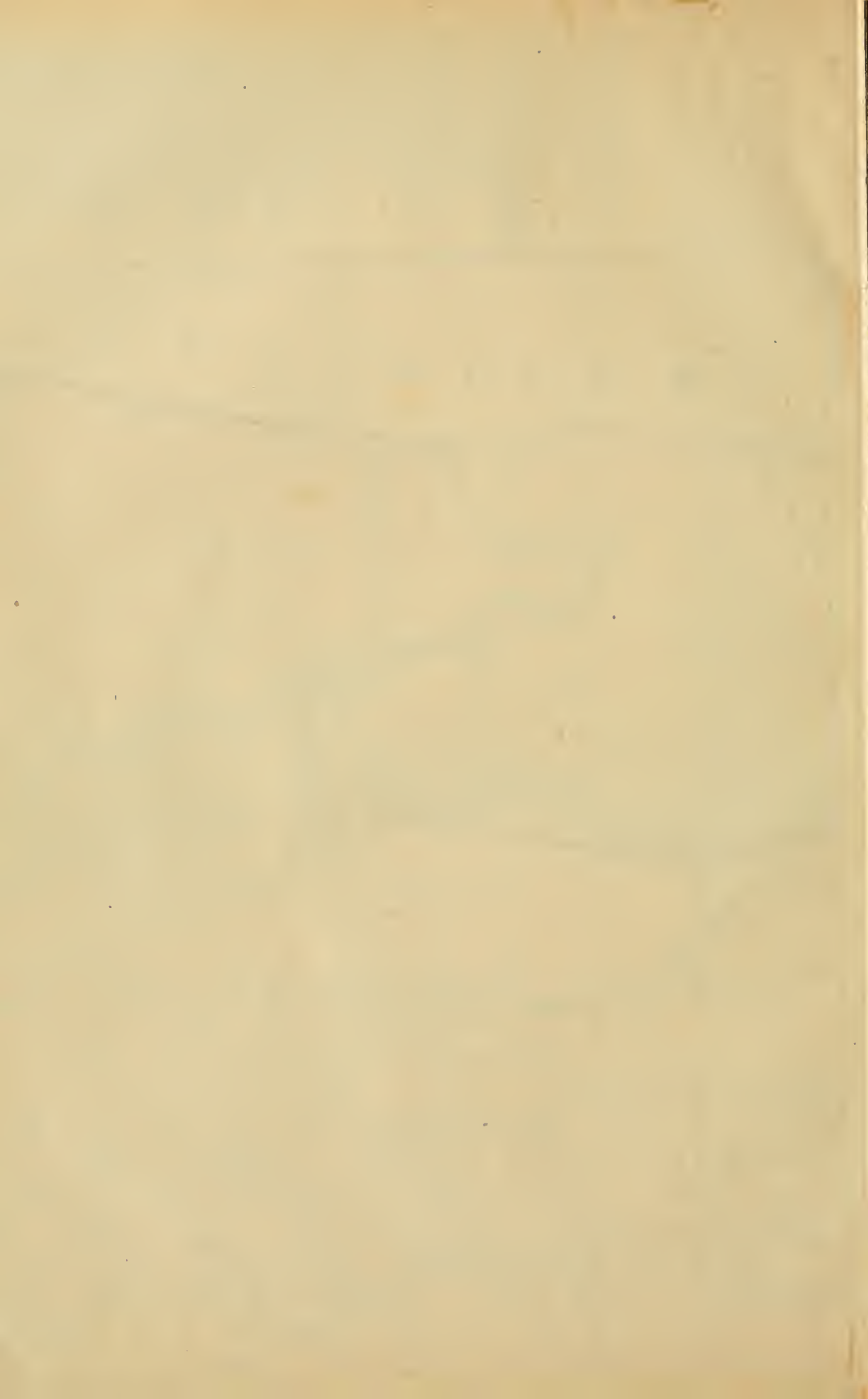
Aberdeen, B'way and 21st.  
 Albemarle, B'way and 24th.  
 Allman House, 67 E. 10th.  
 Ashland, 4th av and 24th.  
 Astor House, B'way op P. O.  
 Barrett House, B'way and 43d.  
 Belvedere, 4th av and 18th.  
 Belmont, 141 Fulton St.  
 Brevoort House, 11 Fifth av.  
 Brudford, 63 Eleventh St.  
 Bristol, 17 E. 11th.  
 Broadway Central, 671 B'way.  
 Brower House, 24 W. 28th.  
 Buckingham, 5th av and 50th.  
 Cambridge, 334 Fifth av.  
 Canda House, 17 Lafayette pl.  
 Clarendon, 4th av and 18th.  
 Coleman House, Broadway & 27th.  
 Colonnade, 726 Broadway.  
 Compton House, 3d av & 24th.  
 Continental, 902 Broadway.  
 Cosmopolitan, Chambers and W. B'way.  
 Crook's, 118 Park row.  
 Delmonico's, Madison Sq.  
 Earle's, Canal cor Centre.  
 Everett House, 4th av and 17th.  
 Fifth Ave., 5th av and 23d.  
 Gedney House, B'way and 40th.  
 Gerlach, 55 W. 27th.  
 Gilsey House, B'way and 29th.  
 Gladstone, 8th av and 50th St.  
 Gramercy Park, E. 26th N. 3d av.  
 Grand, B'way and 31st.  
 Grand Union, 4th av and 42d.  
 Holland House, 3d av and 20th.  
 Hoffman House, 111 B'way.  
 Hotel Albert, 11th or B'way.  
 Hotel America, Irving pl and 15th.  
 Hotel Bartholdi, B'way and 23d.  
 Hotel Bristol, 5th av and 42d.  
 Hotel Brunswick, 225 Fifth av.  
 Hotel Dam, 104 E. 15th.  
 Hotel de Logerot, 5th av and 18th.  
 Hotel d'Europe, 237 E. 14th.  
 Hotel Devonshire, 42d N. Mad. av.  
 Hotel Espand, 110 W. 14th.  
 Hotel Glenham, 155 Fifth av.  
 Hotel Hamilton, 264 W. 15th.  
 Hotel Imperial, B'way and 32d.  
 Hotel Kensington, 5th av and 13th.  
 Hotel Marlborough, B'way & 36th.  
 Hotel Martin, 21 University pl.  
 Hotel Metropole, B'way W. 42d.  
 Hotel Monaco, 7 E. 18th.  
 Hotel Netherland, B'way & 38th.  
 Hotel St. George, 49 E. 12th.  
 Hotel St. Marc, 429 Fifth av.  
 Hotel St. Stephen, 40 E. 21th.  
 Hotel Vendome, B'way and 41st.  
 Hotel Waldorf, 5th av & 23d st.  
 Hotel Wellington, 42d & Mad. av.  
 Hotel Winthrop, 7th av and 125th.  
 International, 17 Park row.  
 Lafayette House, 7 Lafayette pl.  
 Langham, 5th av & 34d.  
 Leggett's, 76 Park row.  
 Lenox House, 72 Fifth av.  
 Madison Ave., Mad. av and 58th.  
 Madison Square, Mad. av and 27th.  
 Metropolitan, B'way and Prince.  
 Murton House, B'way and 14th.  
 Mt. Morris, 3d av and 130th.  
 Murray Hill, Park av and 40th.  
 New York, 721 B'way.  
 New Amsterdam, 4th av & 21st.  
 New Netherland, 5th av & 59th.  
 Occidental, B'way and Bowery.  
 Oriental, B'way and 39th.  
 Parker House, B'way & 34th.  
 Park Avenue, Park av and 32d.  
 Plaza, 5th av and 59th.  
 Putnam, 363 4th av.  
 Revere, 606 Broadway.  
 Savoy, 5th av 50th.  
 St. Charles, 648 Broadway.  
 St. Cloud, Broadway and 42d.  
 St. Denis, Broadway and 11th.  
 St. James, Broadway and 26th.  
 St. Marc, 445 5th Av.  
 St. Nicholas, B'way and Wash. pl.  
 St. Omer, 6th av and 23rd.  
 Shelbourne, 34th and 3rd av.  
 Sherwood, 5th av and 44th.  
 Sinclair House, 754 Broadway.  
 Smith & McNell's, 127 Washington.  
 Spingler House, University pl., 14th.  
 Stirling, 73 5th av.  
 Sturtevant, 1180 Broadway.  
 Sweeney's, 21 Duane.  
 Tremont, 663 Broadway.  
 Union Square, 16 Union sq.  
 United States, Fulton and Water.  
 Vanderbilt, 42d and Lexington av.  
 Victoria, 5th av and 27th.  
 Westminster, Irving pl and 16th.  
 Windsor, 5th av and 46th.



Drawn by J. Hart

FROM 204TH. ST. TO THE CITY LIMIT

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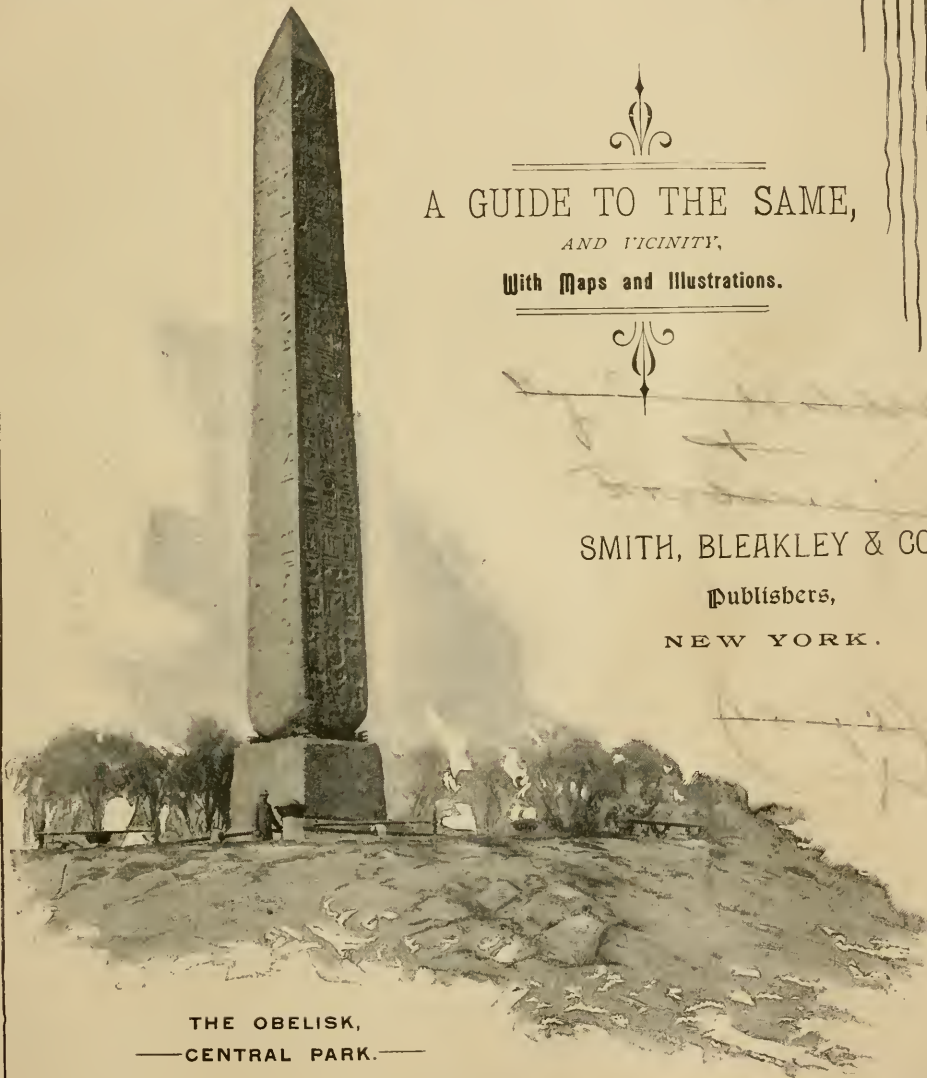


STATUE OF "LIBERTY ENLIGHTENING THE WORLD."

❖ PICTORIAL ❖  
**New York & Brooklyn**

A GUIDE TO THE SAME,  
*AND VICINITY,*  
With Maps and Illustrations.

SMITH, BLEAKLEY & CO.,  
Publishers,  
NEW YORK.



THE OBELISK,  
— CENTRAL PARK. —

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 Brooklyn—Opposite Page 94.

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The Illustrations and Maps are from Drawings and Photographs made expressly for this work.

## PREFACE.

---

THE picturesque points of interest in any of the great capitals of the world of necessity bear a certain resemblance to each other. This resemblance, however slight it may be, arises from the fact that the needs and conveniences of mankind are the same all the world over.

But there are points of difference as well, owing to the influence of race, climate and nationality, and it is to these that the value of pictorial illustration is due.

The City of New York now takes metropolitan rank. It is no longer a provincial town; it is a great city, classing with London, Paris, Berlin and Vienna.

For this reason it seems to the publishers that there is room for a thoroughly artistic Guide to New York and Brooklyn, which sister cities, like human twins, are the same at the core, although perhaps, different in outward development. The guide books hitherto published are merely collections, more or less correct, of bare facts, in some instances emphasized by sketches equally bare.

In order to raise the present publication above this level, the publishers engaged Mr. Charles Lotin Hildreth, the well-known poet and essayist, and Mr. Frederic Lyster, whose literary work is known all over the English speaking world, to write the descriptive narrative in which the topographical information necessary to a perfect guide book is conveyed in a current style, which, while thoroughly correct in detail, is never dry.

The artistic department, which is really the main feature of the work, has been executed under the personal supervision, and mostly from the designs, of Mr. George Smith, whose mere name is a guarantee of excellence.

A peculiar feature of this publication is shown in the sectional maps, which have been prepared with anxious care and accuracy. They are easily understood, and legibly inscribed.

It may, perhaps, be thought that the size of the book is too great, but it must be remembered that art has its limits, and that a microscopic picture is seldom effective; a certain space is necessary for pictorial dignity, and clear type is soothing to eyes weary with sight-seeing.

The proper place for an Artistic Guide Book is the study table, and the proper way to lay out the day's doings is on the evening before by the glow of the lamp. This book is planned to be not only a guide to the feet, but a light to the eyes.

Of course, the plan of the work includes the mention of business names, but its value depends upon the disinterested character of that mention. The publishers, therefore, pledge themselves that no consideration has governed the notice of places of business or amusement, except that of giving the reader



reliable information, and for this reason also it has been decided to refuse all offers of advertisements, however tempting.

It has also seemed fitting to abstain from critical remarks on the various merits or demerits of the styles of performance given in the places of amusement mentioned in their proper places. Tastes differ, and what is pleasing to Smith may be abhorrent to Jones, and barely tolerable to Robinson. So the places are given, the manner of work to be seen is stated, and the reader is left to his own judgment, on the principle "You pay your money and you take your choice."

Likewise, long dry-as-dust statistics and history have been sparingly used. The "Pictorial New York and Brooklyn" aims rather to set these cities before the reader as they are now than as they were of old. That is work for archæologists, and more becoming to the pages of a magazine than to those of an artistic and literary topographical book.

Neither has it been deemed wise to indulge in high-flown boastings on the greatness of the twin cities; nor in disquisitions of our magnificence to come. Our metropolis, with its attendant sister city, can afford to speak for themselves in our pages.

New York and Brooklyn, combined, stand so immeasurably at the head of American cities, that even this trifling allusion to an uncontroverted and incontrovertible fact is a work of supererogation.

In conclusion, the editor calls attention to one important fact, which has been carefully studied and sedulously attended to.

The difficulties attending such a production, in a city that is forced by nature to extend its bounds longitudinally, and is, therefore, a scene of constant change, are almost insurmountable, and, to keep up to date in a community that is perpetually stretching out its tentacles in search of "fresh fields and pastures new," strongly savors of the task of Sisyphus. Nevertheless, the attempt has been made, and the publishers are fain to think, with success. That, however, remains for the reader to determine. One thing is certain: no time, pains nor money, have been grudged to make *Pictorial New York and Brooklyn* as perfect as a book can be, both in accuracy of information and picturesqueness of showing; and so "*vogue la galère!*"

THE EDITOR.





OUTLINE MAP  
OF  
THE HARBOR  
& SUBURBS OF  
NEW YORK  
AND  
BROOKLYN

SCALE OF MILES  
0 1 2 3 4 5 6



# NEW YORK CITY.



U. S. S. CHICAGO

IN THE UPPER BAY.

## THE HARBOR.

---

**New York Harbor** is divided into two portions, known as the Upper Bay, roughly circular in form, about six miles in diameter, measuring from the Battery to the northernmost point of Staten Island, and almost entirely land-locked—and the Lower Bay, a rude isosceles triangle with its base to the South, and measuring something over twelve miles from the Nar-

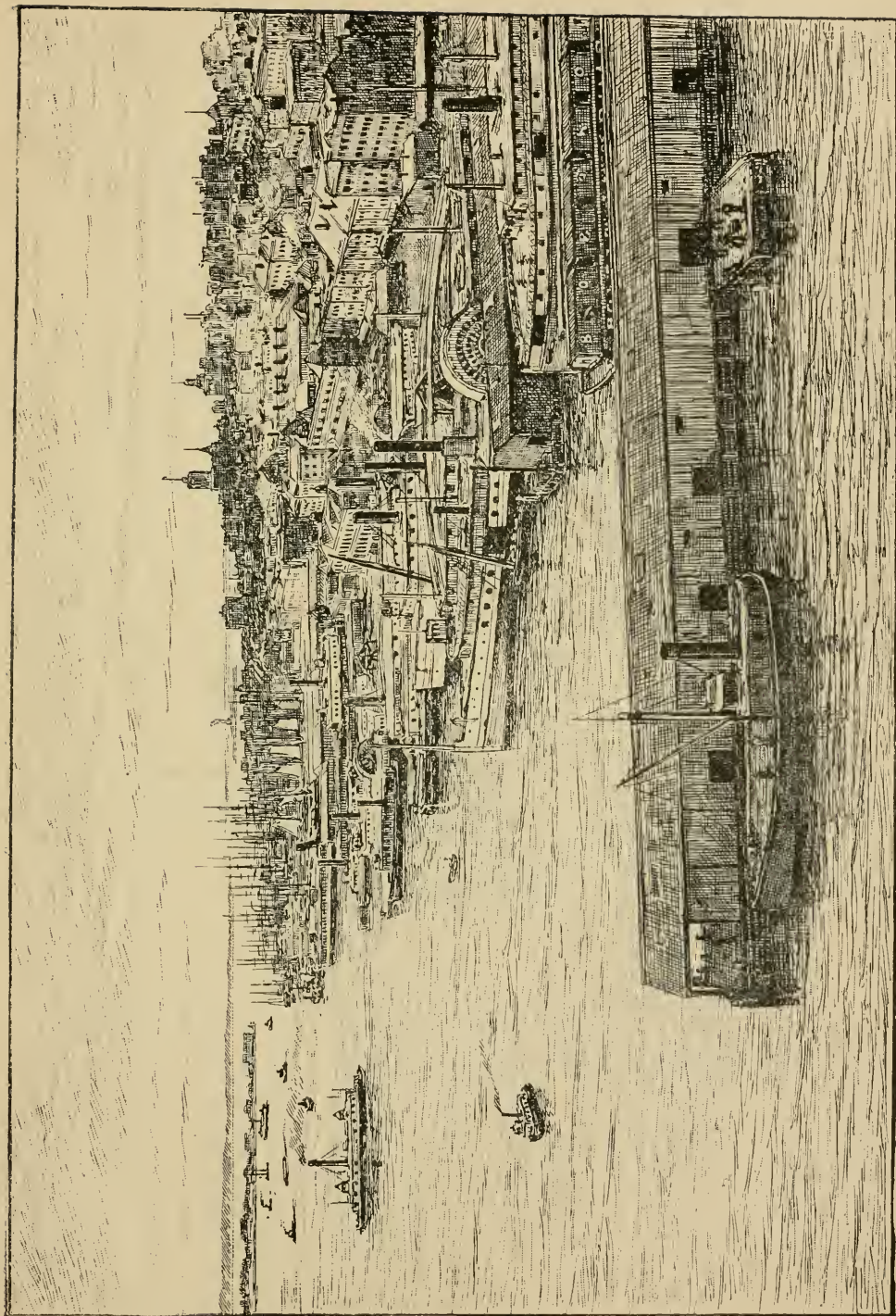
rows to Port Monmouth on the New Jersey shore. On a clear, crisp day in autumn, when the air is as pellucid as crystal, and the broad expanse of water flashes and sparkles in the sun, and the waves, deep green in the hollows, break into snowy crests of foam; when the scattered clouds, amber-hued and silver-fringed, lie motionless in the violet sky, like tall galleons becalmed in a tropic sea; when the sailing vessels seem resting upon the surface of the element like water-fowl with expanded wings, or moving slowly before the gentle wind, and the dark bulks of steamers trail their long pennons of smoke behind them, or heavily laden excursion boats, with gay flags and streamers, and bands playing the last popular air or waltz, pass swiftly on their way to the many sea-side resorts on Long Island or the New Jersey coast—on such a day New York harbor presents a picture not soon to be forgotten.

**Fire Island** beach, Long Island and its beacon are generally the first objects sighted by incoming vessels, and it is from this beacon that the approach of ships is signalled to New York City. Fire Island has of late years become a very fashionable sea-side watering place, and large hotels and rows of cottages dot the sands of what was, not many years since, a dreary and desolate bank, the home of a few adventurous fishermen, not too scrupulous as wreckers and the terror of shipmasters.

**Sandy Hook** lies to the southwest, and as the vessel continues on its course, threading the channel among dangerous spits and hidden shoals, the passenger observes, by day, a long smoke-like streak upon the horizon, and by night two brilliant lights close together. The streak is Sandy Hook, a long curved strip of sand, shifting year by year, and even month by month, under the combined influence of wind and water; and the two lights are the twin beacons on the Navesink Highlands, a line of bold bluffs, separated from the Hook by a narrow stream called the Shrewsbury River. As the incoming steamer swiftly advances the passenger will notice on the Hook, near which he will pass, a lighthouse, two beacons, a telegraph tower, from which also ships are signaled, a fort partly finished—and never to be finished, probably, owing to the insecurity of the sandy foundation—used for target practice with heavy ordnance by the Government, and a dreary waste of sand sparsely covered with scrub oaks and stunted pines among which stand a few summer cottages. Just beyond the Hook is an indentation in the coast called Sandy Hook Bay, and beyond it, to the west, a second indentation known as Raritan Bay. Into this latter empties the Raritan River and Arthur Kill which, with the Kill Von Kull, forms a long narrow strait separating Staten Island from the New Jersey coast.

**Norton's Point**, the western extremity of that most popular of resorts, Coney Island, next comes into view on the right hand, with its collection of hotels, pavilions, saloons and restaurants. The steamer has now turned northward, following the channel and is moving up the Lower Bay, having Coney Island on the east and Staten Island on the west. On the east the shore makes a deep curve called Gravesend Bay, and the green slopes are dotted with villas and farms, with two pretty villages, Bensonhurst-by-the-Sea and Bath Beach.





VIEW FROM THE EAST RIVER BRIDGE TO THE NARROWS.

**Staten Island**, as we have said, is now on the passenger's left hand. It is a large island, some fourteen or fifteen miles in its longest diameter, somewhat resembling a leg of mutton in outline, and rising in hills of moderate height towards the center. Its political designation is Richmond County; it is a portion of New York State, and contains some of the oldest hamlets and houses in this section of the country. Just off the coast of Staten Island are the Upper and Lower Quarantine. The Ship *Illinois*, anchored off shore from May to November, is the first station of the quarantine service, and from this ship all vessels from infected ports are boarded by the health officers. Three miles above the *Illinois* are two islets artificially made on sunken reefs, known as Swinburn and Hoffman Islands. On the former is situated the hospital for contagious diseases, while passengers from ports where infectious diseases are rife are quarantined for a certain period on the latter island. Staten Island has many places of interest for the foreigner, chief among them being the famous "Sailor's Snug Harbor," an institution, most liberally endowed, providing for the care of old seamen of all nationalities, and affording them a comfortable home for the waning years of their lives. There are several places of public resort and amusement on the island, among them St. Georges, which is also the home of Erastus Wiman, who from his great wealth and influence has been jestingly called "The King of Staten Island."

**The Narrows** is a contracted strait, about two and one-half miles long, between the northeastern corner of Staten Island and the Long Island shore where the waters of the Upper Bay pour themselves into the Lower. The Narrows is the gateway for ocean travel, and frequently a dozen large steamers and twice as many sailing vessels, not to speak of smaller craft of all descriptions, may be seen breasting its turbulent waters coming or going from the metropolis. On the left hand, at the narrowest point, is Fort Wadsworth, a structure of stone supplemented by a system of earthworks on the hill above; while opposite, within short cannon shot, on the Long Island side, is Fort Hamilton. Between the two, built upon an islet a little to one side of the main channel, is another fortification, built in 1812, and used to incarcerate political prisoners during the late civil war, known as Fort Lafayette.

**The Upper, or New York Bay**, opens out from the Narrows, and shows itself, at a glance, to be one of the safest and most commodious harbors in the world. To the left lies the New Jersey shore, in a long curve dotted with handsome villages, placed so close together, that they literally form a string of dwellings and factories, connecting with Jersey City proper at the head of the harbor. The same may be said of the Long Island shore. Bay Ridge, at the upper entrance to the Narrows, to which runs a regular line of boats from the city, and which is the terminus of the main system of Coney Island Railroads, is loosely tied to South Brooklyn by a straggling collection of dwellings, warehouses and other edifices, but is really a part of Brooklyn itself. At Bay Ridge the passenger will observe, particularly during the summer and early fall, a large fleet of yachts at anchor or in motion, from the smallest cat-boat to the largest steamer devoted to the uses of pleasure. As he passes this point the Long Island



shore slopes away in a curve, call Gowanus Bay, crowded with shipping, through whose forest-like masts he will catch a glimpse of the spires and piled up buildings of Brooklyn, and a little to the left, straight ahead, he will see, laving its feet in the green waters of the Bay, the vast metropolis, towering upwards in a mountain of stone and brick, upon whose crest he may distinguish the square tower of the Produce Exchange, the roof of the Elevated Railway, and Western Union Telegraph Buildings, Trinity spire, and other giant edifices.

**The Statue of Liberty Enlightening the World**, by the French sculptor, Auguste Bartholdi, which is finely illustrated by the frontispiece to this volume, will first catch the visitor's eye. This wonderful creation of human genius is by far the largest statue ever erected. It rises out of the Bay like some giant guardian, silently watching over the city at its feet, tireless and sleepless, as the years roll by. The figure itself is of bronze, and was presented to the American people by the French nation in token of amity and good-will. It was unveiled with appropriate ceremonies, October 28, 1886. It represents the figure of a woman holding a lighted torch in her uplifted arm above her head. The statue proper is 151 feet in height, the stone pedestal which supports it, with its foundation, is 155 feet in height, so that the combined altitude is 306 feet. The cost of the statue was \$200,000, and that of the pedestal was \$300,000. The statue was paid for by the French people, while the pedestal was erected by the aid of



GOVERNOR'S ISLAND.

popular subscriptions in the United States. It is the largest statue ever erected, even in the imagination of the ancient historians; the next largest being that of Nero, 118 feet, and the Colossus of Rhodes, 105 feet. An idea may be gained of its enormous proportions, when we state that the index finger is 8 feet long; the head, 17 feet high, and 10 feet thick; the nose, 4 feet long; the right arm, 49 feet long; the mouth, 3 feet wide; and the fingernail a foot across. Admission to the statue is free. Visitors are permitted to mount as far as the head, but special permits, obtainable from the Commanding General at Governor's Island, are required for admission to the right arm and torch. The view from the torch, or from the head, or even from the top of the pedestal, is a sight never to be forgotten. The cities of New York and Brooklyn, connected by the huge span of the great bridge, appear to lie at one's feet. The East

River winds away among the masses of buildings, towering warehouses and smoking factories, like a silver ribbon, till lost in the haze beyond Hell Gate, the narrow turbulent passage into Long Island Sound. On the other hand, the broad Hudson, bounded on the Jersey shore by the frowning bastions of the Pallisades, keeps its magnificent course northward, till land and water fade into distance. West and south, the rolling hills and river-bordered plains of New Jersey stretch out in a varied panorama of towns, farms, and railways for miles. Over the whole extent of Staten Island, the gaze passes to the blue boundaries of the ocean and the arid reaches of Sandy Hook. Immediately beneath, the huge masses of masonry in the city squares, blur into one smoking, swerving hive of living beings. While up and down the channels, and from pier to pier, ferryboats blunder to and fro, active little tugs dart hither and thither, large steamers move with the dignity of conscious power, and sailing vessels float or lie like water-fowl upon the blue surface. The statue forms part of the United States light-house system, the torch containing nine duplex electric lamps, which are visible from twenty to thirty miles at sea. This torch is a murderous destroyer of birds, which, flying near, are attracted by its dazzling rays, and dashing themselves against it in their fascination are destroyed. Those in attendance aver that as many as 1,600 of the winged victims have fallen sacrifices to their ill-starred curiosity in a single night.

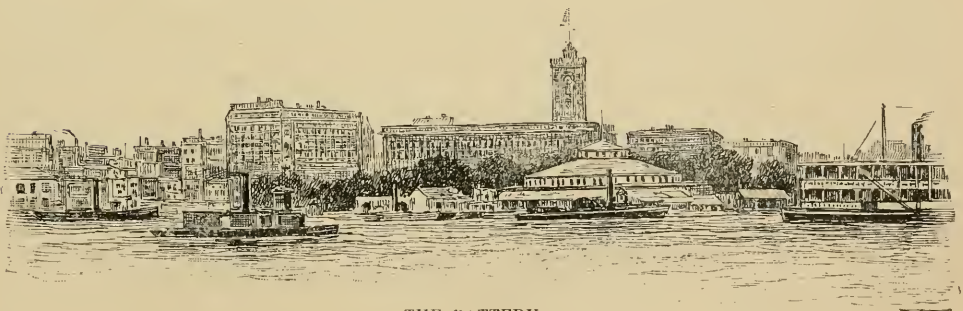
**The Immigrant Station**, which was formerly at Castle Garden, on the Battery, is now on Ellis Island, one of the small islets off the New Jersey shore. The main building for the reception of the immigrants has a frontage of about 500 feet, and a depth of 200 feet. The thousands of foreigners who flock to this country by the port of New York, are received and registered in this office, and thence are either turned over to their friends and relatives, who are awaiting them, or are put in the way of reaching such parts of the United States as they desire to go to.

Under the present system the ignorant peasant from Europe is protected, as far as is practicable, from the "Emigrant Runners," and other sharks, who, for a long period, preyed upon the helpless immigrant, robbing him of his little store of money, and then turning him adrift upon the public or private charity of the city. Immigrants who arrive in a state of illness of a non-contagious kind, are treated at the Ellis Island dispensary or hospital, according to the gravity of the ailment. In this way about five hundred persons are treated, free of charge, every month. From 300,000 to 500,000 immigrants pass through the Ellis Island depot each year. These figures give some idea of the enormous mass of business transacted at this station, as well as of the wonderful resources and growth of the country which is able to receive such a vast multitude, give them all comfortable homes and adequate employment in addition to its own sixty odd millions of inhabitants.

**Governor's Island**, originally a Dutch cow pasture, called Nutten Island, and given its present name from the fact that it was purchased in 1637, by Governor Van Twiller, lies about three thousand feet from the Battery and between it and Brooklyn. From the latter it is separated by a narrow strait called Buttermilk Channel, originally so shallow that at low tide the

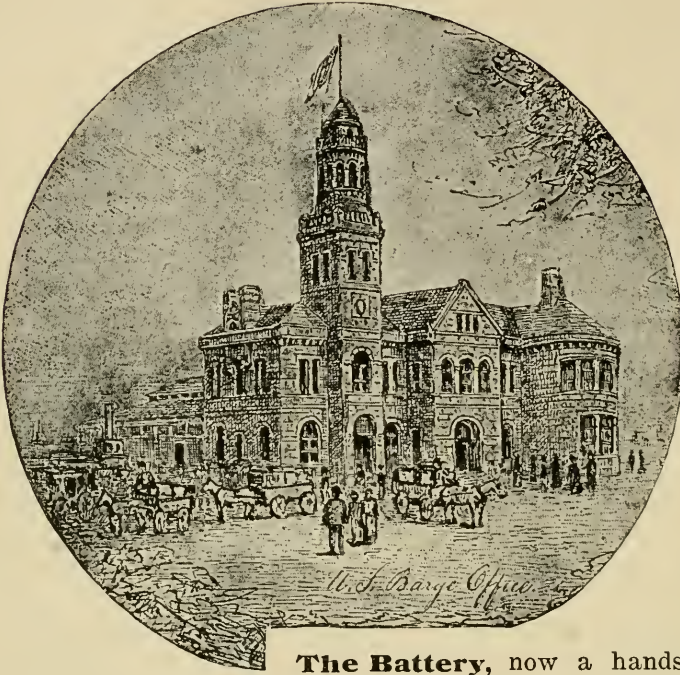


land was frequently visible from the island to the adjacent shore. The Government's fine system of harbor improvement has, however, so deepened and widened this channel that ships of the heaviest draught pass through it to the wharfs and docks along the Brooklyn and New York water fronts. On Governor's Island are situated the headquarters of the Military Department of the Atlantic, and the residences of the commanding general and his staff. From the foot of Whitehall Street runs a Government vessel, communicating between the island and the city. Governor's Island comprises an area of some sixty-five acres. On the western point stands a pink-lined circular structure pierced with three tiers of port holes, besides a tier of guns mounted *en barbette*. This old-fashioned fortification, once regarded as a most impregnable defense to the city, is called Castle William, erected in 1811. The island has other fortifications—Fort Columbus and water batteries, mounting nearly harmless old smooth-bore guns, as effective against modern armor-clad men-of-war as so many Queen Anne muskets. The only real value of these antiquated works is in the ordnance arsenal and Military Museum which they contain. The curious foreigner, however, will find it worth his while to visit Governor's Island, if only for the sake of the wonderfully picturesque view to be obtained of New York city and harbor. On the western sea wall is a gun which is fired at sunset, as a signal to the vessels in the bay to display their lights. The well-mounted stuffed skin of the famous charger upon whom General Sheridan "saved the day" at Winchester, during the late war, is on exhibition here. It may be added that, while in view of the recent advance in the science of gunnery and warfare, Governor's Island would be of small service as a direct defense of the city against a foreign enemy, it is of the utmost importance as a strategic point whence troops might be thrown into either New York or Brooklyn in case of riots.



THE BATTERY.

## THE BATTERY TO TRINITY CHURCH.



**The Battery**, now a handsome public park, situated at the extreme southern point of Manhattan Island, received its name from the fact that about two centuries ago a battery was erected here by the citizens, upon an alarm of hostile demonstrations by the French. What was a hastily constructed earthwork in the beginning, grew to be, relatively speaking, a really powerful fortification, toward the middle of the eighteenth century, the armament amounting to ninety-two cannon of the heaviest calibre known to that day. At that period, namely, *circum* 1750, the Battery was really a thoroughly effective defense of what was then hardly more than a village. So situated, and with such guns, in this era, when, as some engineers have claimed, our ordnance could throw shells weighing hundreds of pounds from Coney Island into the heart of the business district, the little ninety-two gun battery seems something like a rather dangerous toy. We might add, for the benefit of our visitors from abroad, that some of the most celebrated of their own authorities on such subjects, have declared that projectiles fired from battle-ships in the Lower Bay would most probably find a harmless grave in the deep waters of the Upper Bay, leaving the city unscathed. The chances are, however, as ten thousand to zero that no such gun target practice will ever take place in our time; the long and carefully debated chapters of modern arbitration standing between the prefatory offense and the bloody *finis*. The Battery Park comprises thirty-one acres, well laid out, with thick,

rich turf and fine shade trees. During the decades prior to the Revolution it was the fashionable resort and promenade of the wealthy citizens of the town, whose finest residences bordered it on the east and north. Many of these aforetime palaces still exist, shabby and dilapidated, and converted into foreign consulates, business places, immigrant boarding-houses, and such-like uses. Others have been torn down, and this region, once sacred to the powdered wig and the velvet coat, the brocade skirt and the plumed hat, are now invaded by the homeless tramp, the gaping peasant newly arrived from his ship, and the denizens of dark side streets and noisome alleys.

At the east end of the Battery is Pier 1, from which the Pennsylvania Railroad ships its freight. Just beyond is the pier where the many iron steamboats, which carry the thousands of holiday makers of the city to and from Coney Island, land and from whence they depart. Pier A, adjoining, is the headquarters of the Twenty-fourth and Twenty-eighth Police Precincts, and the Department of Docks. The police boat *Patrol*, one of the most perfectly equipped vessels, for its purpose, in the world, provided with an unequaled fire-extinguishing apparatus, lies at this pier when not on duty.

**Castle Garden** is now a low, round, somewhat shabby-looking edifice, whose uses it would be difficult to determine from its appearance. It was originally erected, as the first part of its name indicates, for a fortification during the war of 1812. It then stood upon a small islet detached from the mainland with which it was connected by a bridge. Later on the intermediate space was filled in and the Castle incorporated with the Battery. Having outlived its usefulness as a fort, it was transformed into an inclosed summer garden and used for popular amusement. It was at this place that, August 16, 1828, Lafayette landed under an arch decorated with colors and laurels. In the evening a curiously shaped balloon, supposed to represent a man's figure on horseback, was sent up from the Garden—an event which in those days was regarded as a most remarkable success, and was proudly referred to in the public prints long afterward. Generals Jackson and Tyler held receptions in Castle Garden, the former in 1832 and the latter in 1843. One of the most notable circumstances in the history of Castle Garden, however, was the American début of Jenny Lind here, under the management of P. T. Barnum, Sept. 7, 1850. Five years afterward the Garden was turned over to the Emigrant Commissioners as a depot for immigrants, the first shipload of whom landed here from the German bark *Europa*.

**The Barge Office** is a handsome stone edifice in the ornate Byzantine style of architecture, situated at the Southeastern corner of the Battery, and adjoining the Staten Island and Brooklyn Ferries just east of it. It is the headquarters of the U. S. Government Customs Inspectors and a branch office of the Surveyor of the Port. Next the Barge Office is the U. S. Marine Hospital Dispensary for the free medical treatment of American merchant seamen. The hospital itself is at Stapleton, Staten Island. Applicants for, and those connected with, the revenue marine and for the life-saving service are examined here, and pilots undergo a special examination for color blindness. Adjacent to the Barge Office is a basin where the Battery boatmen keep their boats, holding from ten to fourteen persons, the charge being \$1.00 per hour.



**The Elevated Railway Terminus** is located in front of the system of ferry houses, at the southeast angle of the Battery, where the South, Hamilton, Thirty-ninth Street (Brooklyn); Bay Ridge and Staten Island Ferries land their boats, and where the Ellis, Liberty and Governor's Island steamers receive and discharge passengers. The terminal stations are so arranged that the living stream from the incoming and outgoing trains pass directly to and from the slips under nearly continuous shelter. The road beds of the four lines, viz: the Ninth, Sixth, Third, and Second Avenues, come to a common juncture here, and divide into two sections; one curving away to the west across the Battery, the other turning to the north and east. Higher up, the western limb subdivides into two branches, the Sixth and Ninth Avenue lines, while the eastern limb separates into the Third and Second Avenue lines.

An examination of the map will reveal a network of short, mostly narrow streets crossing and recrossing the extreme lower portion of the city immediately above and to the east of the Battery, so that it looks like some portions of old London or Paris. Among these thoroughfares, originally the cowpaths and lanes of the ancient hamlet of New Amsterdam, are State Street, immediately adjoining the Battery, with Whitehall next beyond. Front, Water, and Pearl Streets run parallel with the East River; Broad Street leads from the river to Wall Street; and Broadway, which traverses the city near its center, begins just above the Battery at Bowling Green and continues up the island till it crosses the Spuyten Duyval Creek at the upper end, and becomes merged into the Albany Post Road, upon which the mail coaches ran half a century ago, to the various towns along the Hudson, ending at Albany. When the citizens fled from the Yellow fever and Cholera-stricken city to the healthier suburban villages of Greenwich or the present Tenth Street, and Chelsea, at Twenty-third Street, they fled along this road in the regular coaches, private vehicles, or on foot. South Street, on the East River front, is fringed on the water side by crowded masses of shipping, chiefly sailing vessels, unloading or loading cargoes for all parts of the world, while on the land side are rows of warehouses, chandlers' stores, and establishments of every variety of produce dealers. The first city wharf was built at the foot of Moore Street, about 1640. Peter Stuyvesant, the famous Dutch Governor, built a house at the corner of State Street. In early times the city filled in a portion of the water front where the present Water Street is now. Stone Street was the first paved street, and Bridge Street owes its name to a small bridge across a stream running down the middle of Broad Street. On Whitehall Street, between Water and Pearl, is the U. S. Army Building, a massive structure of granite and brick, under the control of the War Department, and used to store army supplies.

**Fraunces' Tavern**, one of the most famous historic buildings in New York, is situated at the lower end of Broad Street. It is still a public house, though it has lost its prestige, for before and during the Revolution it was one of the fashionable places of resort. It was built two centuries ago by Etienne De Lancy, and opened by Samuel Fraunces in 1762, as an inn, to which he gave the loyal name of "Queen Charlotte." In the chamber in the second



story, still preserved, Washington delivered his farewell address to his officers in 1783. One can get a meal in the famous room, which was also used by the Chamber of Commerce, which began its sittings here in 1768. The room, and the whole building, in fact, is one of the most interesting of the few remaining American landmarks, which are fast disappearing.

**Bowling Green**, as the name implies, was once used for the game of "bowls," being leased by a number of citizens for the purpose in 1732. Before this, it was the drill-ground of old Fort Amsterdam—called Fort George, after the English occupation of the city. The fort, which was constructed of logs in the Dutch period, was replaced by a stockade, evidently, from some of the old traditions, a rather shaky fortification, at its best. In 1770 an equestrian statue of George III, in lead, was erected on the Green, and enclosed by an iron railing. After the Declaration of Independence, in 1776, the railing was pulled down by the excited people, and the leaden statue con-



PRODUCE EXCHANGE—BOWLING GREEN.

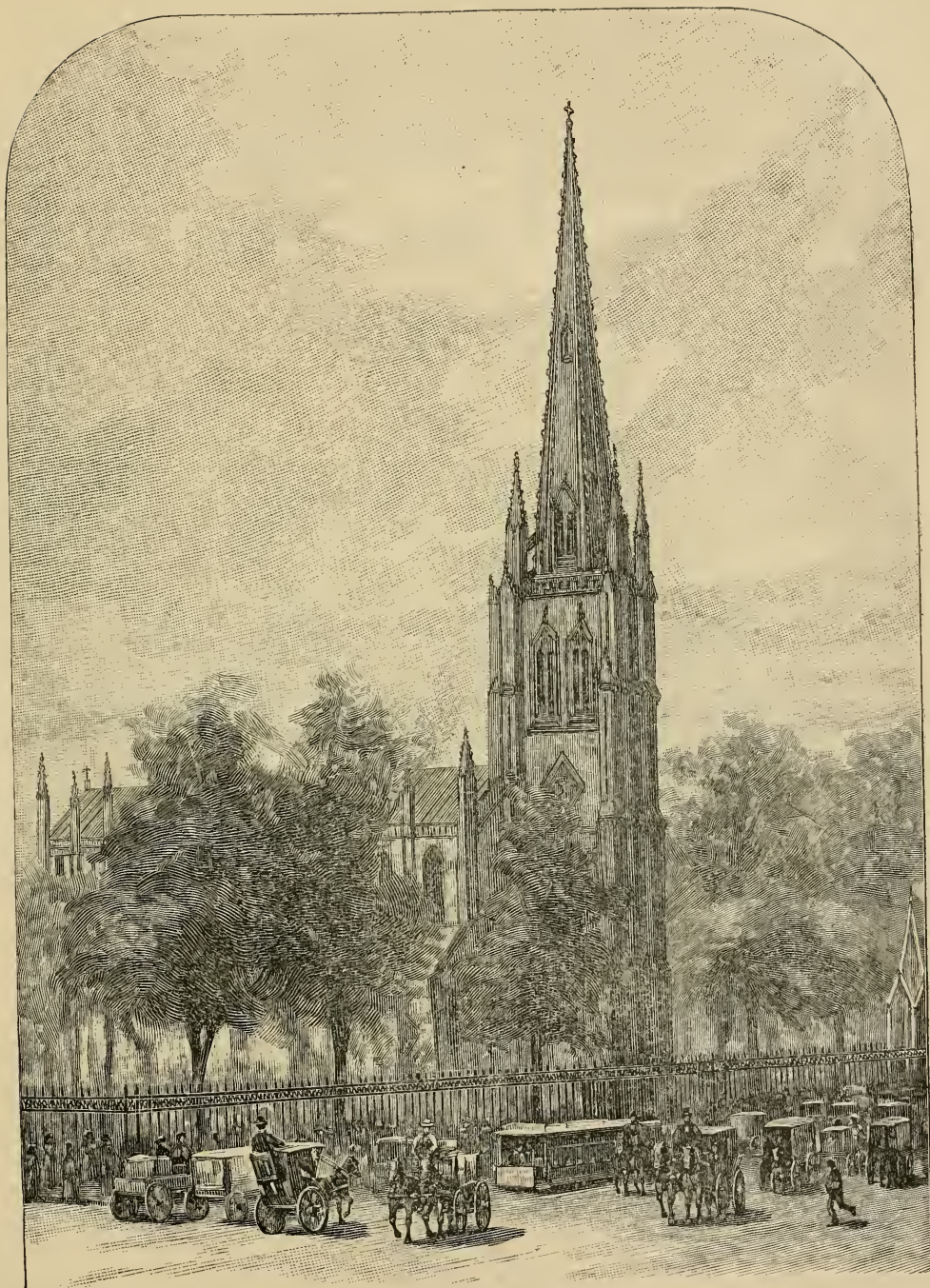
verted into bullets, which, as the story goes, killed several hundred British soldiers in one of the many battles of the seven years' war. In 1787 the old fort, facing Bowling Green, was cleared away, and a building, originally in-

tended for United States Governmental occupation, when it was believed that New York City would be the general capital, was erected. This edifice, for several years the residence of the Governors of the State, gave place in 1815 to a row of dwellings, now filled with steamships and other business offices.

At Bowling Green Broadway proper begins. On the left hand, looking north, is No. 1 Broadway, or the Washington Building, a massive structure twelve stories high, used for offices. The old Kennedy House, built in 1745, stood here. Kennedy was the Earl of Cassilis, and his dwelling was one of the finest of the period, even when compared with English mansions of the time. It was called the Washington Hotel during the latter portion of its existence. Opposite is

**The Produce Exchange**, a splendid fire-proof edifice constructed of granite, brick and iron. It is oblong in shape, and from a distance has the appearance of a huge fortification or castle, surmounted by a lofty clock tower. It is 300 feet long by 150 feet deep; the main building rises 116 feet, while the clock tower reaches over 200 feet. The clock, which seems hardly larger than an ordinary mantel clock from below, is really twelve feet in diameter. The architectural style is the modified Italian Renaissance. Here the Produce Exchange is located and does business. In the same enormous building are the Produce Exchange Bank, a United States Post-Office station, offices of the Western Union Telegraph Company, the main New York branch of the Pennsylvania Railroad Company, and the Maritime Exchange. The hall of the Exchange on the second floor is 220 feet long by 144 feet wide and 60 feet high. In this hall many thousands of merchants can do business at one time. There are a series of tables arranged with every convenience which are leased to the merchants who are members of the Exchange. The famous "wheat pit" is that part of the building where a number of circular steps are arranged so as to descend into the floor, forming a kind of amphitheater. All around are telegraph and telephone tables, and accommodations for the reporters who list the prices and fluctuations of the day for the press. The "call room" has also a large number of seats similarly arranged; here grain and all sorts of provisions are bought and sold. The visitors' gallery, on the third floor, overlooks the exchanges below, and the sight is a strange and interesting one, especially on days when there are "flurrys" in the sales, though the shouts and calls must always remain enigmatical to the uninitiated. The building cost about three and a quarter million dollars, and 12,000,000 bricks, 15 miles of iron girders, 2,000 tons of terra cotta, and 29 miles of steam pipe were used in its construction. The square tower is visited by several hundred people daily; the ascent being made by elevators which carry one up fourteen stories, whence a flight of stairs leads to the roof. From this height a wonderful panorama of the lower part of the city and the adjacent water unfolds itself. All the huge piles of masonry in the neighborhood are at the feet of the observer, and the view extends for miles over New Jersey, up the Hudson and East Rivers, across Long Island and down the harbor, and is second only to that obtained from the Statue of Liberty. Some idea of the business done in this building can be gained from the sales made in a year; for example, three million barrels of flour; a billion and a





TRINITY CHURCH.

quarter bushels of wheat; over a quarter of a billion bushels of corn; ninety odd million bushels of oats; over a million tierces of lard, and about twenty-two million pounds of tallow, with other products in like proportion.

Another exchange of great importance in the business economy of New York is the

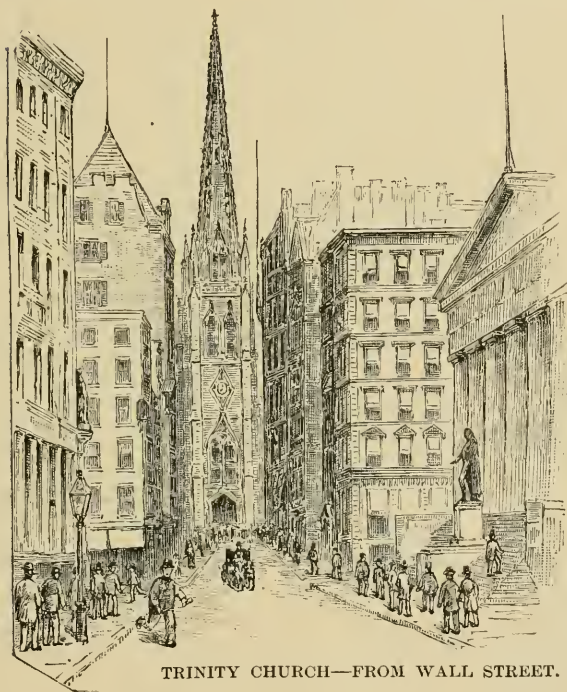
**Consolidated Stock and Petroleum Exchange**, occupying a handsome building at the corner of Broadway and Exchange Place. It has a front of 91 feet on Broadway, 132 feet on Exchange Place, and 87 feet on New Street. Its board room measures 10,000 feet of floor space, and its lighting and ventilating systems are among the best in this city of modern improvements.

The visitor to New York should pause a moment at the foot of Broadway, at an hour before, or an hour after, noon, and take in the picture thus presented, of thousands of people hurrying hither and thither, on all imaginable errands; the hundreds of carts, drays, wagons, cabs, carriages and cars, apparently locked in one inextricable jam, which, nevertheless, seems to disentangle itself into sub-currents, melting insensibly down side streets and alleys, while a roar and rumble go up incessantly from these animate and inanimate streams, echoing from wall to wall of the massive edifices lining the great thoroughfare on either hand. As he begins his journey northward, the vast ramparts of stone, brick, and iron resolve themselves into separate piles, like the Welles' Building, at 18 Broadway; the great office building of the Standard Oil Company adjoining; Aldrich Court, another office building, which stands upon the site of the first dwelling of white men on Manhattan Island, which, as tradition tells us, was erected by Captain Adrian Block, the explorer whose name is retained in "Block Island," off the Rhode Island coast. One of the peculiar architectural features of the city is the manner in which the limited space of the island is utilized. New York is a city of towers; small ground plans upon which are erected whole hives of offices and dwelling flats. An example of this kind of land economy is the Tower Building, No. 50 Broadway, which is eleven stories, or 186 feet, high, with a ground plan 25 feet broad. The Union Trust Company's structure, No. 80 Broadway, has a frontage of 72 feet, and an elevation of 196 feet. It is a handsome building in the Romanesque order, and despite the disproportion between its width and its height, it is so well balanced in its details, and so cleverly designed with relation to its surroundings, that it may justly be called artistic.

**Trinity Church** is one of the best known and most important buildings in the city. Not excepting the comparatively new St. Patrick's Cathedral, it is the most representative church edifice in New York. It stands upon the west side of Broadway, opposite Wall Street, so that coming up the street from the east, the church and its spire are visible throughout the busiest portion of that world's money market. It is a solidly good and representative example of Gothic architecture in its best phase. In size it cannot compare with European cathedrals; nor even in that respect with scores of churches in the United States; but for purity of conception and severity of execution, it will compare favorably with many famous edifices abroad. The present church is the third upon the same site. The first



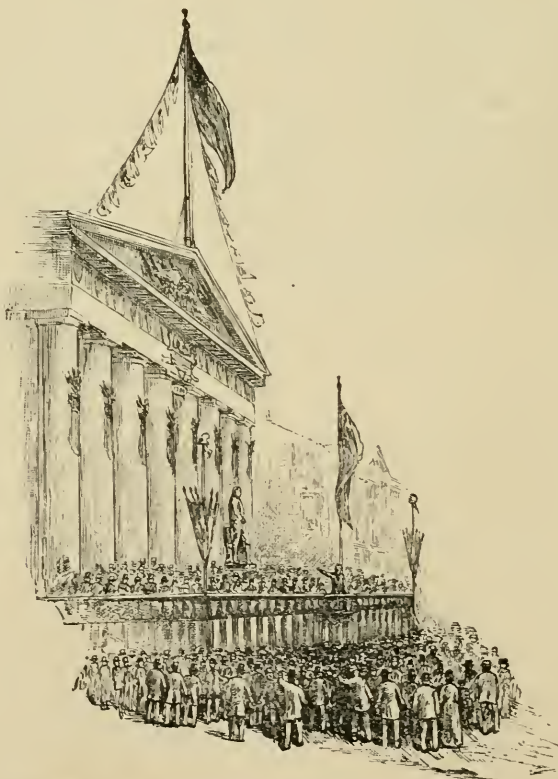
was 148 feet long and 72 feet broad, with a steeple 175 feet high. This building was burnt down during the Revolution, and was rebuilt in 1778. This structure was put up in some haste, and was always looked upon as shaky. It finally came to such a pass that wide cracks appeared in the masonry, the stones shifted from their places, and large sections of mortar fell out. In 1839 it was formally declared "unsafe," and in 1846 the present church was completed. Owing to the nature of the ground beneath the foundation, some authorities have predicted that even this third edition of Trinity will have to be destroyed and a fourth building—if another church shall be raised here—put up. The steeple is 284 feet in height, and until within a few



years any one could mount it; but more recently a rule has been enforced which compels the visitor to procure a permit from the rector, whose office is in the building behind St. Paul's Church, corner of Vesey Street, where he may be seen from 1 till 3 o'clock p. m. The view from the steeple is well worth the trouble both of procuring the permit and of mounting the innumerable steps to the top, covering, as it does, the whole city to the rising ground to the north, and the adjacent country for miles on every side. The church is open for daily services, and though situated in the heart of the business center of the city, these services are usually

well attended. The altar of pure white marble and the reredos are memorials of the late William B. Astor. William Waldorf Astor has prepared as a memorial to his father, the second John Jacob Astor, a massive bronze gateway to the church. A most singular experience for the stranger, and even for the denizen of the neighborhood, is to walk a few steps out of the vast turmoil of business interests going on in the street a dozen feet away, into the cool dusk and absolute quiet of this church, where there is no sound but the echo of the visitor's footsteps on the stone floor, where the roar and thunder of the outside world only comes as a faint murmur. Especially is this contrast felt in the graveyard, which is far older and more interesting than the church itself. Surrounded on all sides by tall, modern buildings, crowded with business men and clerks, alive with modern interests, noisy with running to and fro of hasty feet, with eager voices and

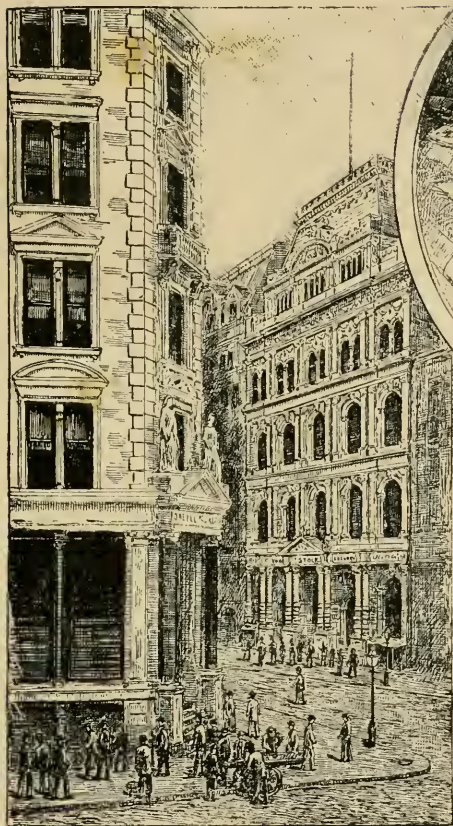
the clang and clatter of machinery, it is as quiet and as solemn as that spot where Gray, the poet, wrote his famous "Elegy." This graveyard holds the oldest of New York's dead. On these quaint and crumbling old stones, with their grim death's heads, or even grimmer winged seraphs—or what stood for such in the minds of the stone-cutters of the period—may be read names famous in the early history of the colony or the country. Old Dutch families are buried here, ancestors of many families whose pride is sealed with the rude inscriptions on these stones. Charlotte Temple, a beautiful girl betrayed by an English officer, has a resting place here; after her wrongs and sorrows she sleeps soundly enough in this quiet spot. Albert Gallatin, Secretary of the Treasury, is here; so also is General Phil. Kearney, killed at Chantilly during the Civil War; William Bradley, who printed the first newspaper in the city, lies here. Captain Laurence, of the *Essex*, and Lieutenant Ludlow, lie beneath the Laurence memorial, which commemorates their gallant actions and their lamented deaths. Alexander Hamilton and his wife lie below a small obelisk, and on the Broadway front is a large Gothic memorial erected to "those brave and good men who died while imprisoned in this city for their devotion to the cause of American independence." The oldest grave now known to be in Trinity churchyard is that of Richard Churcher, marked by a small brown stone slab, dated 1681.



A PUBLIC MEETING ON THE STEPS OF THE SUB-TREASURY BUILDING.



## WALL STREET.



DREXEL BUILDING,  
WALL STREET.

STOCK EXCHANGE,  
BROAD STREET.



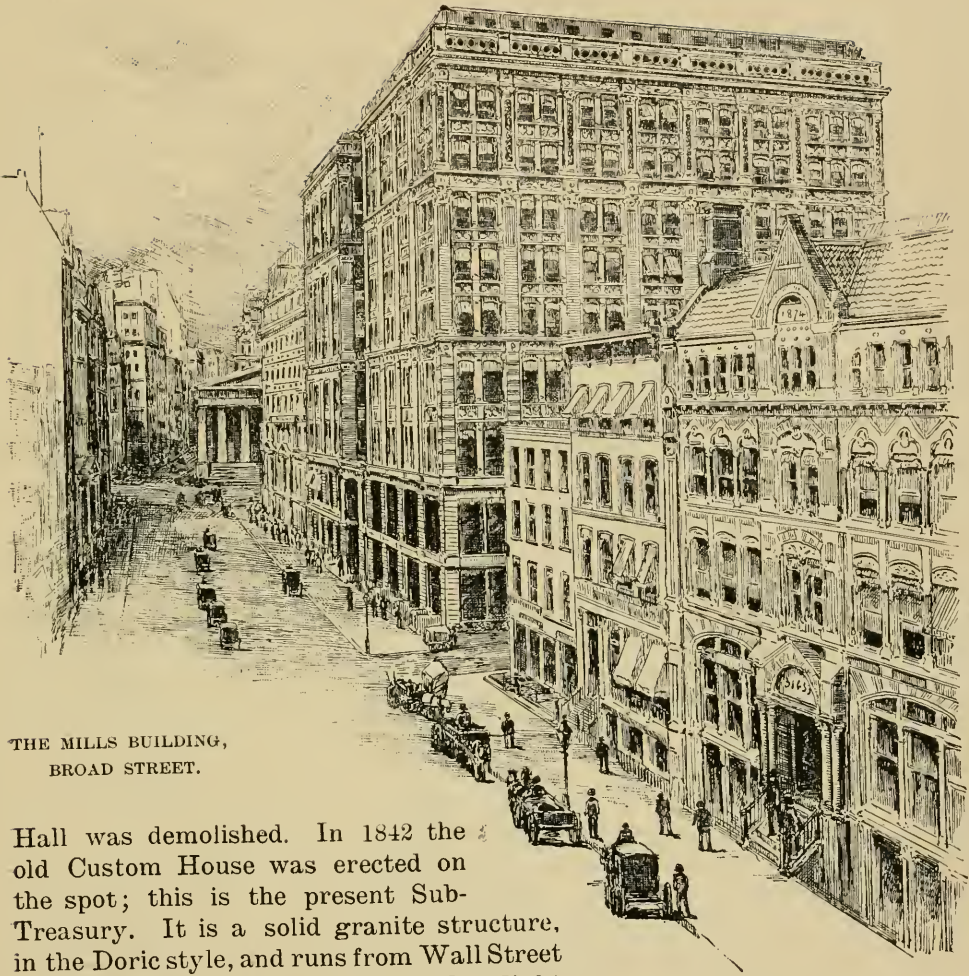
Wall Street, like most of the older streets of New York, retains something descriptive of its ancient character or use in its modern designation. Along this street in 1644 was erected a line of fortifications against the Indians. Until 1653 a sort of fence or stockade, following the course of the present street, was the boundary of a sheep pasture; then the fence was improved upon, the "Land Gate," at the junction of the present Wall Street and Broadway, was built. In 1656 a house was put up about where the Custom House now stands. Across the way was an orchard, and tradition speaks of hunting wild animals, the bear, wolf, etc., in the wild region above the wall. It was not till 1768 or 1769 that the fence was finally demolished, and a year or two later a city hall was erected on the site of the present Sub-Treasury Building. Just here were the cage, pillory, whipping-post and stocks, where now we find, among other important edifices, the New York Stock Exchange, whose main fronts are on Broad and New Streets. The Stock Exchange began operations in 1792, with seventy-four members. Until twenty-five years later, the members did most of their business at the "Tontine Coffee House," corner of Wall and Water Streets. The present building was erected in 1865, and has a frontage of 152 feet on New Street, and 70 feet on Broad Street, where its main entrance is. It is made of white marble, in the French Renaissance style, and cost about \$2,000,000. The

“Board Room,” which the visitor should see, is called, and very properly, “the financial nerve” of the country. On a busy day, especially when there is a flurry in stocks, the tumult in this room, the shouts, shrieks, calls and cries are absolutely indescribable; it is a scene and an experience never to be forgotten. These men seem to have lost their senses—on panic days they really have; but, generally speaking, each knows what he has to sell and what he wishes to dispose of, and in this pandemonium colossal fortunes are made and lost in a few hours. As high as \$36,000 has been paid for a seat and privilege in this exchange. The initiation fee, established in 1879, is \$10,000, and even with these enormous figures as initiation and purchase money, there are hundreds who would gladly come into the exchange were they allowed to do so by the rules.

A person standing upon Trinity steeple and looking eastward will have before him one of the most celebrated thoroughfares of modern times—Wall Street. It is a narrow highway, where the sun in winter seldom comes, along whose sidewalks press throngs of money-getters and money-losers; men elate with millions won in an hour, and men wretched with the evanishment of fortunes upon the click of a telegraph machine; the Cræsus of to-day doomed to be the pauper of to-morrow; men of all ages and conditions, but all striving for the one resplendent goal—wealth. Yet but a few generations ago this pathway of Plutus was the northernmost boundary of the little village from which the mighty city has grown. Here, in 1644, a fence ran across the island to keep out the hostile Indians, who roamed the woods and morasses where the City Hall now stands. Nine years later the palisade was strengthened, and a gate known as the “Land Poorte,” was built at the present Broadway. In the woods above the palisade or wall wild animals were hunted by the adventurous citizens of the little hamlet. In 1769 the wall was pulled down, the city having grown beyond its limits. Three years before this time William Pitt’s marble statue was erected at Wall and William Streets. This statue, disfigured beyond all semblance to humanity by the British soldiery during the occupation of the city, is now shown in the New York Historical Society’s edifice. On the northeast corner of Wall Street and Broadway are the First National Bank and the Bank of the Republic. To the east are the Schermerhorn and Astor buildings.

**The Sub-Treasury** occupies the site of the old Federal Hall, on the corner of Wall and Nassau Streets, where Washington took the oath of office as first President. This old edifice was the most important building—at least, in a political sense—of the time. It was City Hall, Colonial Court House, and the capital of the province. John Zenger was tried and acquitted here, his crime being free speech in his newspaper; and here in July, 1776, the Declaration of Independence was read from the balcony, and received with wild cheers by the crowd below. When New York was chosen—temporarily, as it happened—as the national capital city, the City Hall was changed into the Federal Hall, a much more elaborate edifice. Washington was inaugurated here, and his desk and table are still preserved in the Governor’s room of the present City Hall. The imposing ceremonies of the day may be read in any good history of the city, and need not occupy space here. In 1813 Federal





THE MILLS BUILDING,  
BROAD STREET.

Hall was demolished. In 1842 the old Custom House was erected on the spot; this is the present Sub-Treasury. It is a solid granite structure, in the Doric style, and runs from Wall Street to Pine Street, on the north. A fine flight of steps leads up to the Wall Street portico, which displays eight large columns, the whole making a very fine example of the architectural order. On these steps stands J. Q. A. Ward's colossal statue of Washington in the act of taking the oath. On the pedestal is a slab bearing an inscription descriptive of the event. There has frequently been as much as \$200,000,000 of money deposited in this building; yet there are none of the extensive military arrangements for protection here which mark the treasuries of every other country in the world. The amount of business transacted here may be guessed from the fact that, during a single fiscal year, this building took nearly a billion and a quarter of dollars, and paid out some twenty millions less. Aside from its payments to various disbursing officers and departments, the Sub-Treasury redeems United States bonds and mutilated currency, and settles for coupons and interest on the bonds. Any paper money not mutilated more than four-fifths, the Treasury pays good money for; if the mutila-

tion be greater, an affidavit showing how the mutilation occurred must be submitted. In one year some \$88,282,000 of mutilated money has been redeemed. The specie vaults are on the north side of the building on either side of the passage, and are protected by the latest appliances as to walls and locks. The whole city would have to be in revolt, and the most improved methods of dynamite explosion would have to be brought to bear, before these vaults could be rifled. The upper story is an armory where various weapons are kept at hand in case of riot. The exact system of defense which would be employed in such an event is kept secret. In order to inspect the building in detail, the visitor must obtain a permit by application to the Sub-Treasurer.

**The Assay Office** adjoins the Sub-Treasury building; it is a marble edifice in the classic style, and was erected in 1823. All sorts of old plate, bullion, old, foreign or mutilated coin, scraps or dust are melted, refined, and cast into bricks here. A few figures will show the amount of work done in a year, viz.: Refined by acid process, 2,232,000 ounces; 18,235 bars of gold, and 25,990 bars of silver; by the melting process, some 970,800 ounces of gold, and 4,294,000 ounces of silver. The refining and assaying departments are full of interest, and may be observed by the visitor, who obtains admission to the building at about 10 A. M. The bullion is received on the ground floor, melted and then granulated by being thrown molten into water, which separates it into small particles which, in turn, are boiled repeatedly in sulphuric acid, thus liberating the silver. The gold is then pressed into cakes, which are sent to the melting furnaces, after which it is cast into bricks. The assaying process follows. It is more complicated than the refining, but may readily be understood by consulting any standard work on the subject which, if the visitor be interested in the matter, he should do before inspecting the operations here daily performed.

**The New York Stock Exchange** has a narrow entrance on Wall Street, the principal extensions being on New and Broad Streets. Visitors gain entrance to the building from the Wall Street side. The Stock Exchange was inaugurated as far back as 1792, and its earlier meetings were held at the famous Tontine Coffee House, at the corner of Wall and Water Streets. The present building was erected in 1865, at a cost of \$2,000,000. It is five stories in height, constructed of white marble and granite, in the later Renaissance style, the architect being James Renwick. The visitor will be most interested in the Board Room. From this point the transactions in stocks, announced by wire as they take place, affect every portion of the country, and, indeed, of the financial world. This room is on the New Street side, and measures two hundred and sixty, by some ninety-eight or ninety-nine feet. An excellent view of the floor during business hours—always an exciting time—is obtained from the galleries. In the Long Room are the telegraphic instruments, constantly besieged by dealers anxious to know the results of their out-of-town operations. In the Board Room is a row of pillars occupying the center of the apartment. On each pillar a special stock is designated. Each broker has his number, and when he is wanted a handle bearing that number is touched, and the same number appears in full view in front of the gallery. The price of seats in this Exchange is enormous; as much as \$36,000 has been paid for a





A MORNING STROLL DOWN BROADWAY TO WALL STREET.



right. The regular initiation fee is \$20,000, or if the broker buys his seat from another, the fee is \$1,000. The public is familiar, through newspaper reports, with the peculiar slang of the Stock Exchange, and already know the significance of such terms as "scalper," "guerilla," "trader," "bull," "bear," "load," "unload," "ballooning," "flying kites," "milking the street," "gunning for stock," "break," "cover shorts," "cornered," "pool," etc.

**The United States Custom House** is a stern and imposing-looking edifice, occupying the block bounded by Wall, William, and Hanover Streets and Exchange Place. It is of gray granite, which exposure has darkened; it is Doric in style, and has a heavy portico of columns, each 38 feet in height and  $4\frac{1}{2}$  feet in diameter. These columns were imported from Italy at a great expense, and are almost unrivaled in size and symmetry. A bridge connects the main building with a smaller one on the south side of Exchange Place, the naval officers' headquarters. It was built originally for a merchants' exchange, but was converted to customs purposes in 1862. The records of this Custom House give an idea of the customs income of the whole country; for here alone, in 1889, the receipts were nearly \$155,000,000, and the Government's profits over all expenses over \$152,000,000. In this one year there were some 275,000 merchandise entries. Other notable edifices on Wall Street are the Wilkes Building, on the corner of Broad Street, a branch of the celebrated Delmonico Restaurant; the Drexel Building, a white marble, six-story erection, Renaissance in style; the Mills Building, ten stories high, and one of the finest edifices of its kind in the city; the Mechanics' Bank; the Manhattan Bank, organized by Aaron Burr; the United States Trust Company's Building; the Bank of New York, the oldest bank in the State; the Bank of America. The famous Walton mansion, spoken of in the course of a speech in the British Parliament, just prior to the outbreak of the Revolution, as an "evidence of the wealth and luxury of the colonists," was in existence up to within ten years ago, having fallen to the depraved station of a common sailors' and immigrants' lodging-house. In the immediate vicinity of Wall Street there are scores of magnificent edifices, among which we may mention the Farmers' Loan and Trust Company, near the corner of Beaver and William Streets; the Cotton Exchange, on the corner of William Street and Hanover Square, and the new Delmonico Building. At the foot of Wall Street is a handsomely appointed ferry running to Montague Street, Brooklyn.



## BROADWAY AND ITS NEIGHBORHOOD,

FROM WALL STREET TO  
UNION SQUARE.



STATUE OF BEN. FRANKLIN,  
PARK ROW.

An evidence of swift and amazing growth of the metropolis is in the fact that a work on New York City, published little more than a decade ago, speaks of the space between Wall Street and Union Square as "comprising the finest and largest buildings in the city," whereas, at the present time, the gigantic flat houses, hotels, and business edifices which have sprung into existence at the Midas touch of capital are thickly scattered over the upper portion of the town, even to Harlem and beyond. Still, new buildings have risen on the sites of older ones in the lower sections, for the most part amazing constructions, superb in architectural detail, and mountainous in bulk. Among these latter we may first observe

**The Equitable Building**, which stands upon the east side of Broadway, between Pine and Cedar Streets. It is the property of the Equitable Life Assurance Society, and, besides the offices of the society itself, has

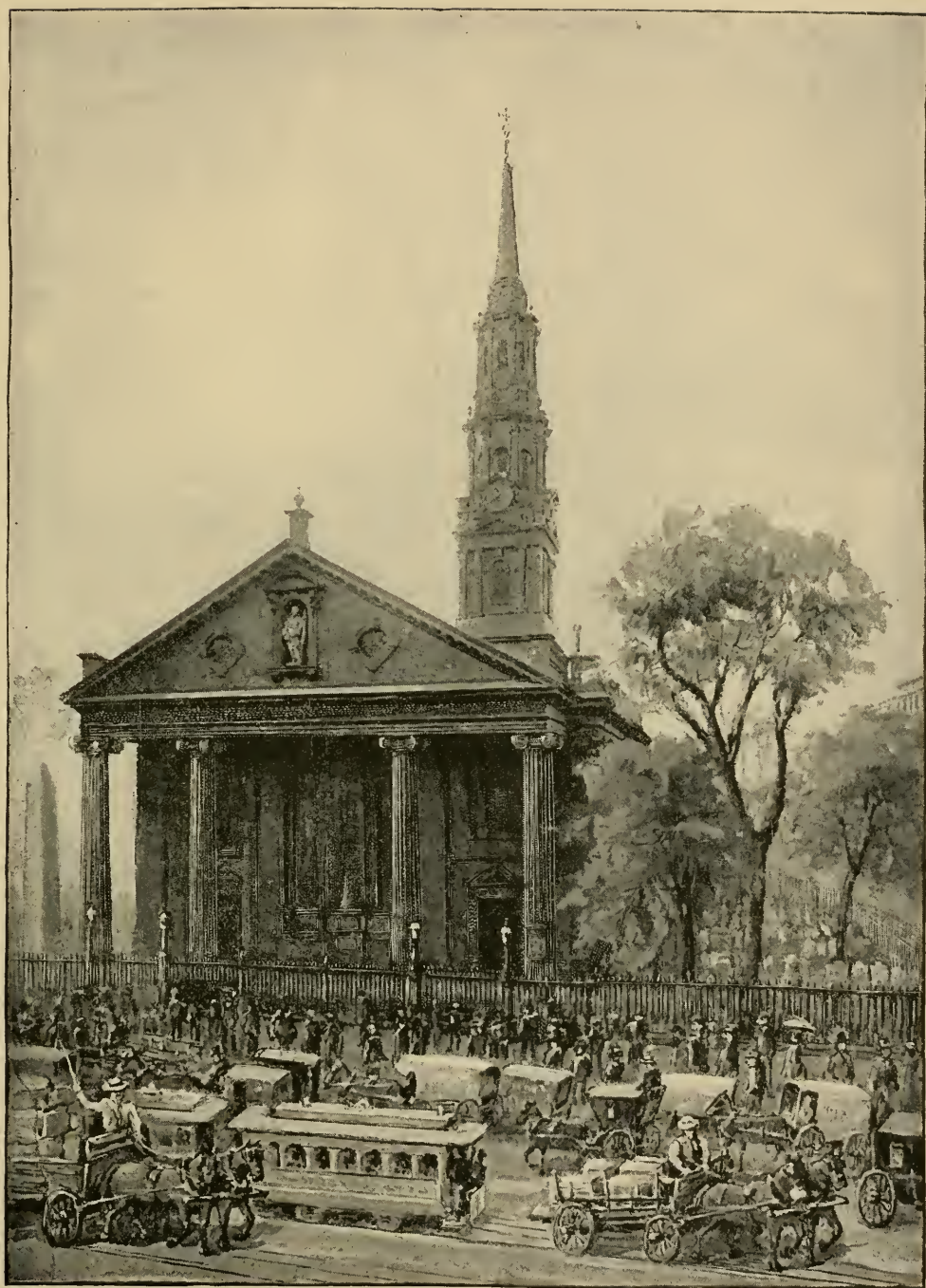
some thirty-five hundred tenants engaged in almost every variety of business. The building is of granite, imposing in outline and size, and magnificently fitted up within. The entrance is a splendid conception, executed in several kinds of stone and bronze. The effect of the great curved skylight within, filled with stained glass, which casts its kaleidoscopic hues upon the polished marble of the hundred feet long hall, is marvelous. In the arch at the end of the corridor is a finely-executed symbol of Life Assurance. In this building, among many hundreds of others, are the banking houses of Kountze Brothers, Winslow, Lanier & Co., August Belmont & Co., the Mercantile Trust Company, the Café and Restaurant Savarin, etc. The Lawyers' Club has quarters and a fine library here. In the lofty tower is located

**The United States Signal Service.** Here are collected the most perfect instruments for detecting and recording atmospheric and meteorological phenomena in the world. On the tall flagstaff are hoisted the weather signals, flags by day and lanterns by night. The instruments in this office prepare, automatically, records of the barometer and the thermometer, atmospheric pressure, direction and force of the wind, the amount of rainfall, humidity, etc., with telegraphic instruments, printing appliances for preparing the notes, records, etc.

**The Chamber of Commerce** occupies quarters in the Mutual Life Assurance Company's building, between Cedar and Liberty Streets, an excellent example of the Italian style. In old days the Middle Dutch Church, used as a riding-school by the English cavalry during the Revolution, occupied this site. The Chamber of Commerce is made up of the important men in the various commercial and financial circles of the city; the members are all wealthy and inspired by public spirit, and in consequence many of the most beneficial measures which the Legislature of the State has passed in behalf of the metropolis, have originated in the Chamber, which was inaugurated in April, 1768, at the historic Fraunces' Tavern. From that period down to the present day the minutes of every meeting which the Chamber of Commerce has held, with every speech, suggestion, note, and detail, have been carefully recorded, and exist now in a most valuable series of volumes.

**The Real Estate Exchange** is a very important and characteristic feature in view of the immense dealings in city and suburban property which follow, as a matter of course, the wonderful growth and expansion of the metropolis and neighboring towns. It stands upon the north side of Liberty Street, at No. 57. Besides the regular transactions in real estate, it is imperative that all sales of property which take place under judgments, court decrees, and other legal processes, must be made here. The members of the Real Estate Exchange have many advantages, such, for example, as the right to enter in the books, on payment of a moderate fee, all property which they have to dispose of, the privilege of consulting the records, which are carefully kept, of every fact, and of all sorts of information relating to property. The transactions of a single year, amounting to something over \$44,000,000, show the status of this Exchange.





ST. PAUL'S CHAPEL.—BROADWAY.

**The Western Union Telegraph Company's Building** is one of the huge piles of masonry which first attract the stranger's notice as he sails up the bay. It is composed of two edifices joined; one on Broadway, nine stories in height, with a frontage of 75 feet, and the other on Dey Street, ten stories high, with a frontage of 200 feet, both constructed of brick and terra cotta. On the Broadway side are three large arches, and on the Dey Street side, seven, giving the edifice at once a light and yet imposing appearance. The great operating rooms, filled with the most improved instruments, and crowded with busy employees, occupy the major part of the seventh and eighth floors. About 1,200 people are engaged in the company's service in this building; 2,000 wires lead into the operating departments, and an average of 100,000 messages are received or transmitted daily. This company has about 700,000 miles of wire, and about 20,000 offices. In a year it has handled from fifty-five to sixty million messages. Its profits for the year were something like \$8,000,000. From these operating rooms one can send a message to every civilized country on the globe, as well as to many outlying stations on the borders of civilization. The company owns or controls many submarine and transmarine cables. The dynamos, pneumatic tube system—by which written messages are sent in leather cylinders through brass tubes all over the lower part of the city—as well as other machinery, are worked by boilers and engines in the cellars of the building.

**The John Street Methodist Episcopal Church** is not far from the huge structure above described. It is on John Street, between Nassau and William Streets, and derives its interest from the fact that it is the oldest church of the denomination in the country. As far back as 1766 a small congregation of Methodists had their church in a dwelling-house. Parson Thomas Webb, who was also a captain, and who preached in New York arrayed in his soldier's garb, made so many converts by his exhortations, and so aided the prosperity of the sect, that in 1768 a small stone chapel was built where the present church now stands. In those days Dissenters were not allowed to have churches, so that, to cover the law, a fireplace and mantel were included to give the chapel a residence. Forty-nine years later a larger church was erected, which was occupied until 1841, when, a considerable portion of the congregation having removed farther up town, the old edifice was demolished, a part of the land sold for business purposes, and the present smaller church was built. Business men's prayer-meetings are held here at noon, and are well attended.

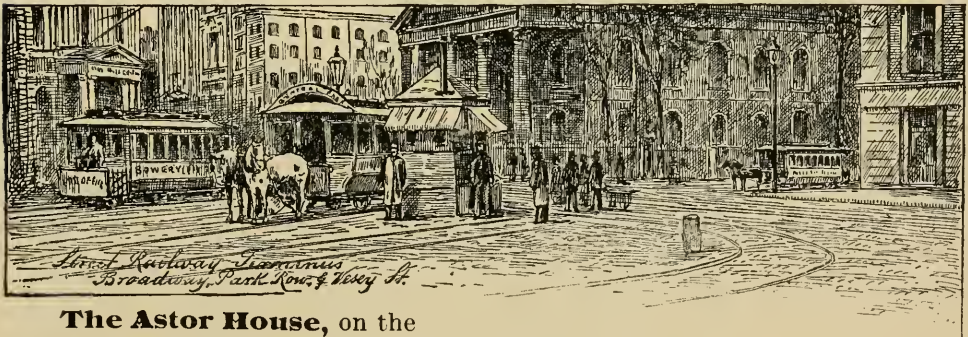
**The Oldest House in New York** is at No. 122 William Street, between Fulton and John. It was built about 1692. It is two stories high, with dormer windows, and the material is the true Dutch brick, imported from Holland. The house is now occupied as a restaurant, and though it has been partly remodeled to suit modern ideas, much of the old interior arrangement still remains, notably one of the ancient open fireplaces on the second floor. Several of the blue and white tiles depicting subjects from Scripture may still be seen. Directly opposite this building was the house—long since demolished, in the modern iconoclastic spirit—where Washington Irving was born.

**The Mail and Express Building**, just completed, is in the shape of



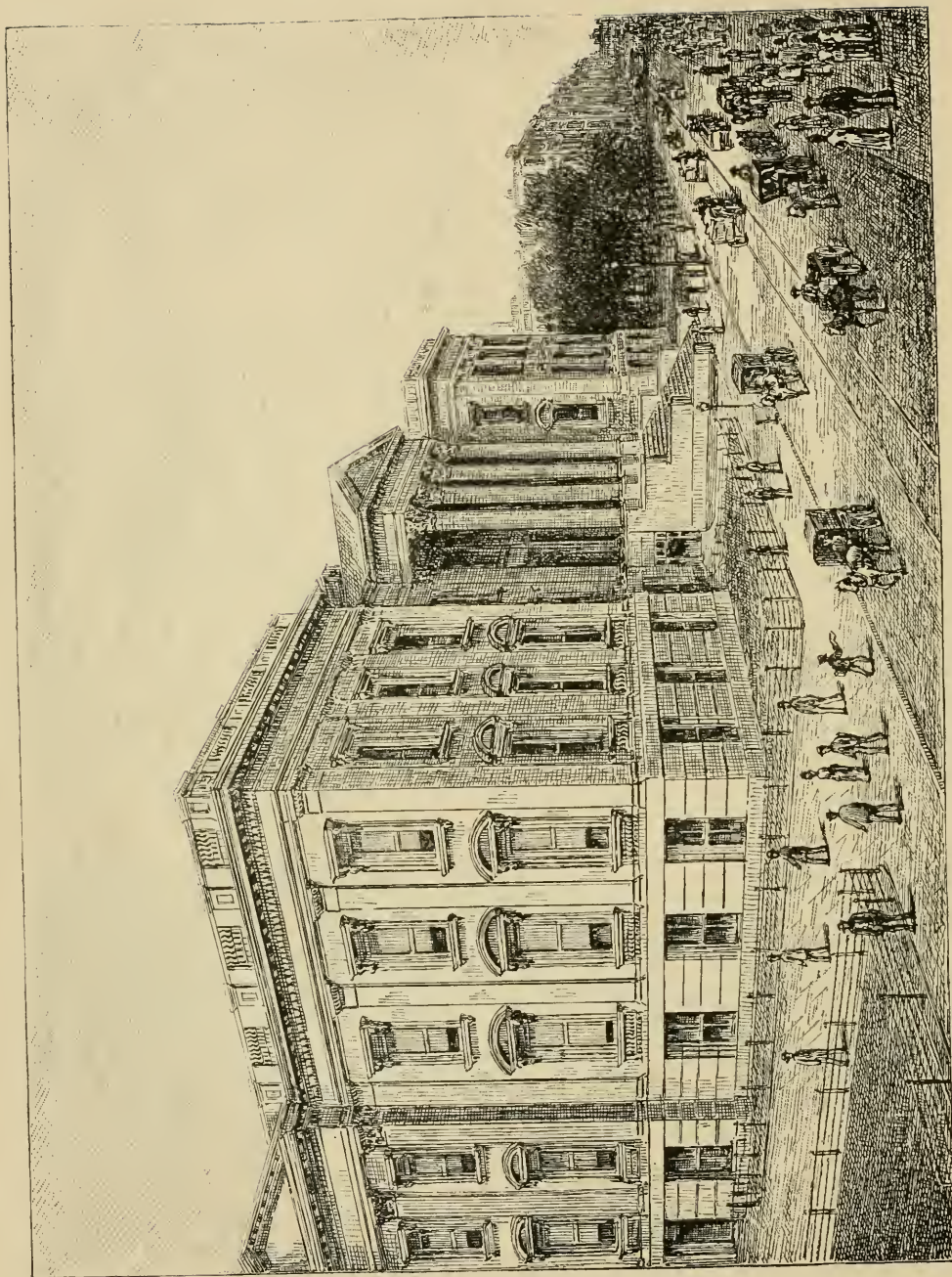
a huge L, the front being on Broadway, and known as No. 203, while the foot of the L faces on Fulton Street. From the Broadway entrance a very long, arched, tunnel-like hallway leads to the elevators, while a short hall leads from the smaller Fulton Street entrance, intersecting the other at right angles. The three great elevators run constantly, making regular trips, so that neither bell signals are required nor any delay experienced. The building is a solidly constructed fireproof edifice of stone, lined to a great extent with polished marble. It contains every possible modern convenience of the latest type; and, in fact, so far as its interior is concerned, is probably one of the most perfect examples of the great office building in existence. The *Mail and Express* newspaper has its home here, the remainder of the edifice being divided into handsomely fitted and convenient offices.

**St. Paul's Chapel** is a Gothic building of good style and proportions, though relatively small in size. Its chief interest lies in the fact that it is the only church built in colonial times now standing in New York. It was begun in 1754, and completed in 1756. The front is to the west, and its rear is towards Broadway. At the time it was put up, the space between the church and the river was open, and as the builders had no prevision of the vast masses of masonry which were soon to cover the smooth hillside sloping to the water, the main front was turned towards the Hudson. The church is surrounded by a graveyard, where, among other celebrities, lies Major-General Montgomery, killed at Quebec, December 31, 1776; near his grave is the tall monument erected to the memory of Dr. McNevin, and to the north of it is the obelisk to Thomas Addis Emmet. Another monument is that to George Frederick Cooke, the English actor, who died in New York in September, 1812. Edmund Kean caused this memorial to be raised over his friend's ashes. The inscription was written by Fitz-Greene Halleck. It has been repaired by Charles Kean, Edmund's son, in 1846, by E. A. Sothorn in 1874, and in 1890 by Edwin Booth.



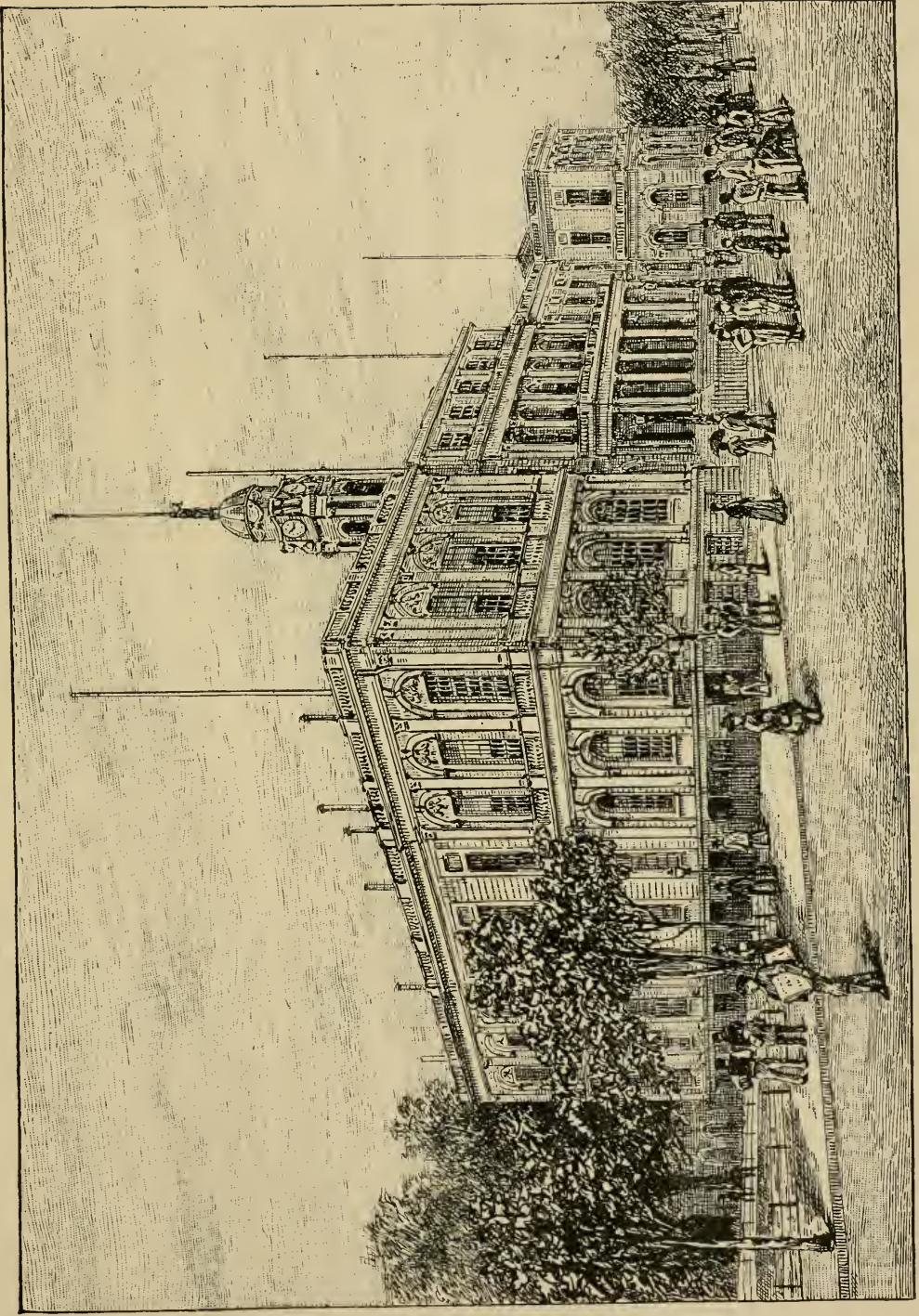
**The Astor House**, on the next block above St. Paul's, between Vesey and Barclay Streets, is one of the best known of metropolitan hotels. It occupies the whole front of the block, and is constructed of dark gray granite. Its small, square windows and severely plain style, give it something of Egyptian massiveness. It has been the temporary home of many of the world's most famous men and women. In the rotunda under the center of the building is





COUNTY COURT-HOUSE.





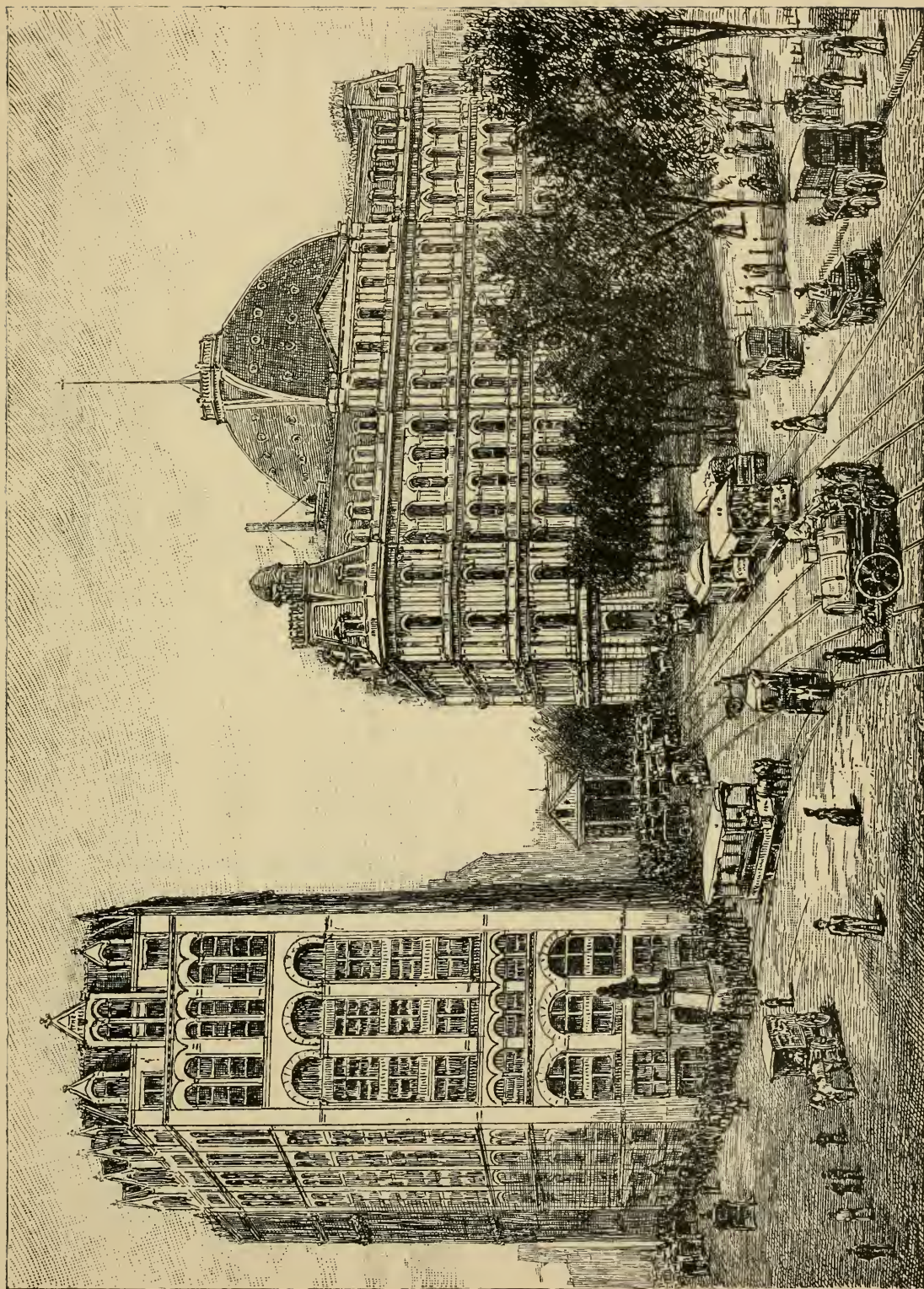
CITY HALL.

the restaurant, where some two or three thousand people lunch daily.

**The Post-Office** is in the form of a blunted equilateral triangle, or a sort of trapezoid, bounded by Broadway on the west, Park Row on the east, Mail Street and City Hall Park on the north, and the small open space, between Park Row and Broadway, where several surface car lines have their termini, on the south. It is by no means a handsome building; its style, which is a sort of bastard Doric with some traces of Renaissance mixed up with it, neither pleases the eye nor satisfies the taste. But its huge size, and the solidity of its granite walls, give it an impressiveness and even a suggestion of grandeur. Its Broadway and Park Row sides measure 340 feet, while the Mail Street side, on the north, extends 290 feet. A large dome, modeled after that of the Louvre, rises from the middle of the Broadway front. A few figures from a recent report will give some idea of the amount of business done in this one branch of the United States postal system. During the year 543,000,000 pieces of mail matter passed through the office, in 3,250,000 bags, weighing 240,000,000 pounds. The sales of stamps and stamped matter figured \$5,200,000. Other stamps, box rents, money orders, etc., amounted to about \$91,500,000. In the registry department 7,500,000 packages and letters were received and forwarded; 47,000 letters were refused by those to whom they were addressed, because of additional postage due; 43,000 letters, sent to hotels and unclaimed, were returned to the New York Post-Office; 560,000 were misdirected, and out of these, by the patience and skill of the clerks, more than four-fifths finally found their proper destination. A million and a quarter of letters were sent to the "Dead Letter Office." From foreign lands 22,000,000 letters were received, while over 26,000,000 were forwarded. A gallery runs along the Park Row side of the building, reached by the main entrance, whence the busy scene below may be watched by visitors. Attendants in various parts of the edifice will direct strangers to the most interesting portions of the vast human hive. On all hands it is acknowledged that the Post-Office is the most perfect, most economical, and most satisfactory of all branches of government service.

**The City Hall**, with its park, occupies the ancient Common, which was first a pasture, then a place for public ceremonies. A gallows and a powder-house stood here, both then being far enough removed from the little city to avoid the offense of the one and the peril of the other. The City Hall was begun in 1803, when the corner stone was laid by Mayor Livingston, and was finished in 1812, the cost being half a million dollars. Though not remarkable as to size, it is the finest and best balanced public edifice in the country. The architecture is classic; the front and sides are marble, while the rear is freestone, a remarkable evidence of the shortsightedness of the New Yorkers of those days, who could not conceive that the city proper would ever grow beyond the park, and fancied that the freestone back would always look upon fields and farms to the north. The structure consists of a central portion two stories high, with a fine cupola, and two wings of the same height. A flight of steps leads up to a colonnade with Ionic columns. A spiral stone staircase runs from the first floor to a circular gallery, bordered by marble shafts with Corinthian capitals. The Mayor's office is here, and is connected with the





THE POST-OFFICE.

PARK ROW.

THE TIMES.



Council Chamber, where is to be seen the celebrated painting of Washington, by Trumbull. The Governor's room consists of a number of large apartments on the second floor, and contains the old furniture of the first Congress taken from Federal Hall, of which two desks used by Washington form part. In the Governor's room are many portraits of Governors, Mayors, and other magnates, valuable chiefly in an historical sense. Under Jefferson's desk, which is preserved here, is a huge punch-bowl, used at the Erie Canal banquet and celebration. A curious portrait of Washington, of silk woven in Lyons, France, and costing \$10,000, may be seen in the south doorway, between the east wing and the main building. Portraits and busts of Washington, by Stuart and Trumbull, John Jay, Lafayette, Franklin, Morgan Lewis, General Williams, Jefferson, Seward, Hamilton Fish, DeWitt Clinton, and Baron Steuben, are placed in various parts of the suite. In the northwest corner of the building is the Aldermanic Chamber. In this room are portraits of Jefferson, Monroe, Taylor, Jackson and Clay. To the west of the City Hall proper is the

**County Court House**, a large, white marble structure—one of the costliest structures ever put up—in a modified Corinthian order, three stories in height, and measuring 250 by 150 feet. It has a fine portico, with steps and columns on the Chambers Street side. The State Courts and the sheriff's and county clerk's offices are situated here.

**Park Row** is a succession of newspaper offices, comprising most of the best known and most powerful journals in the country. At the lower end, on the southeast corner of Ann Street and Broadway, is the white marble home of the

**Herald**, with the *Evening Telegram* in its immediate rear. At the triangle where Nassau Street joins the Row is the

**Times Building**, a handsome Romanesque structure, and one of the noblest of its order in America.

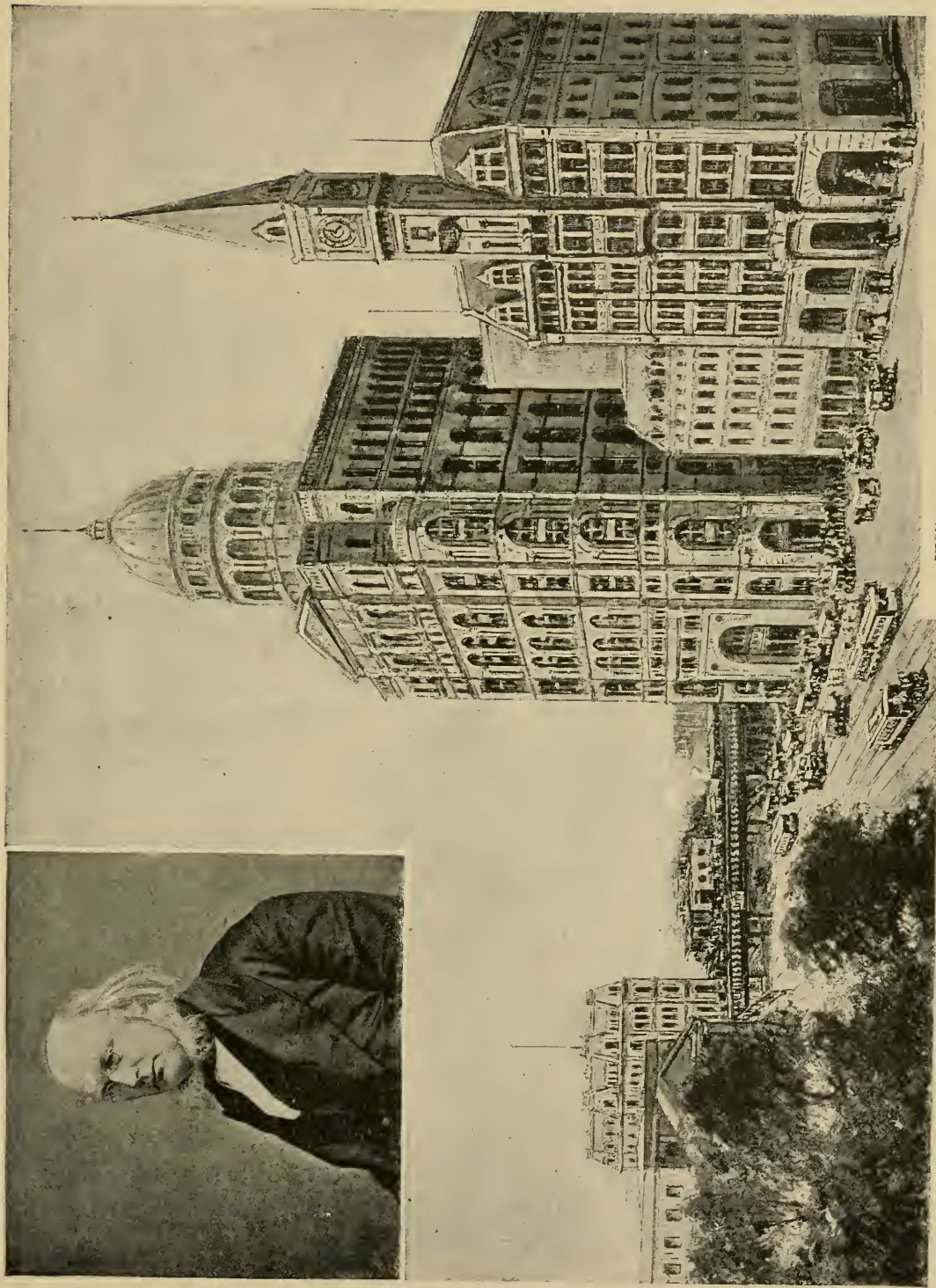
**The Tribune Building** is diagonally across the street from the *Times*. It is a lofty edifice of brick, with colored brick trimmings, and a clock tower which may be seen from the Bay. It is spoken of as a good specimen of Neo-Grec architecture, but, owing to its apparent eccentricity and general singularity of outline, has been frequently made the subject of good-humored jesting, and is commonly referred to as "the Tall Tower."

**The Pulitzer Building**, which is the home of the *New York World*, is one of the loftiest edifices used for business purposes in existence. It stands upon the corner of Frankfort Street, and its enormous gilded dome rises 309 feet above the sidewalk. From the gallery of the lantern, which is open to visitors at all times during the day, a wonderful view may be obtained of the metropolis and environs for miles around. The *Sun* building, which adjoins the *Tribune*, is much smaller than either of its journalistic neighbors, but is almost entirely devoted to the uses of the paper itself, whereas the others accommodate tenants in all classes of business.

**The Staats Zeitung**, the great German newspaper of New York, occupies a large and substantial granite edifice toward the upper end of the Row, and near the Brooklyn Bridge terminal on one side, and the Register's Office on



HORACE GREELEY, FOUNDER OF THE TRIBUNE.



TRIBUNE.

SUN.

WORLD.

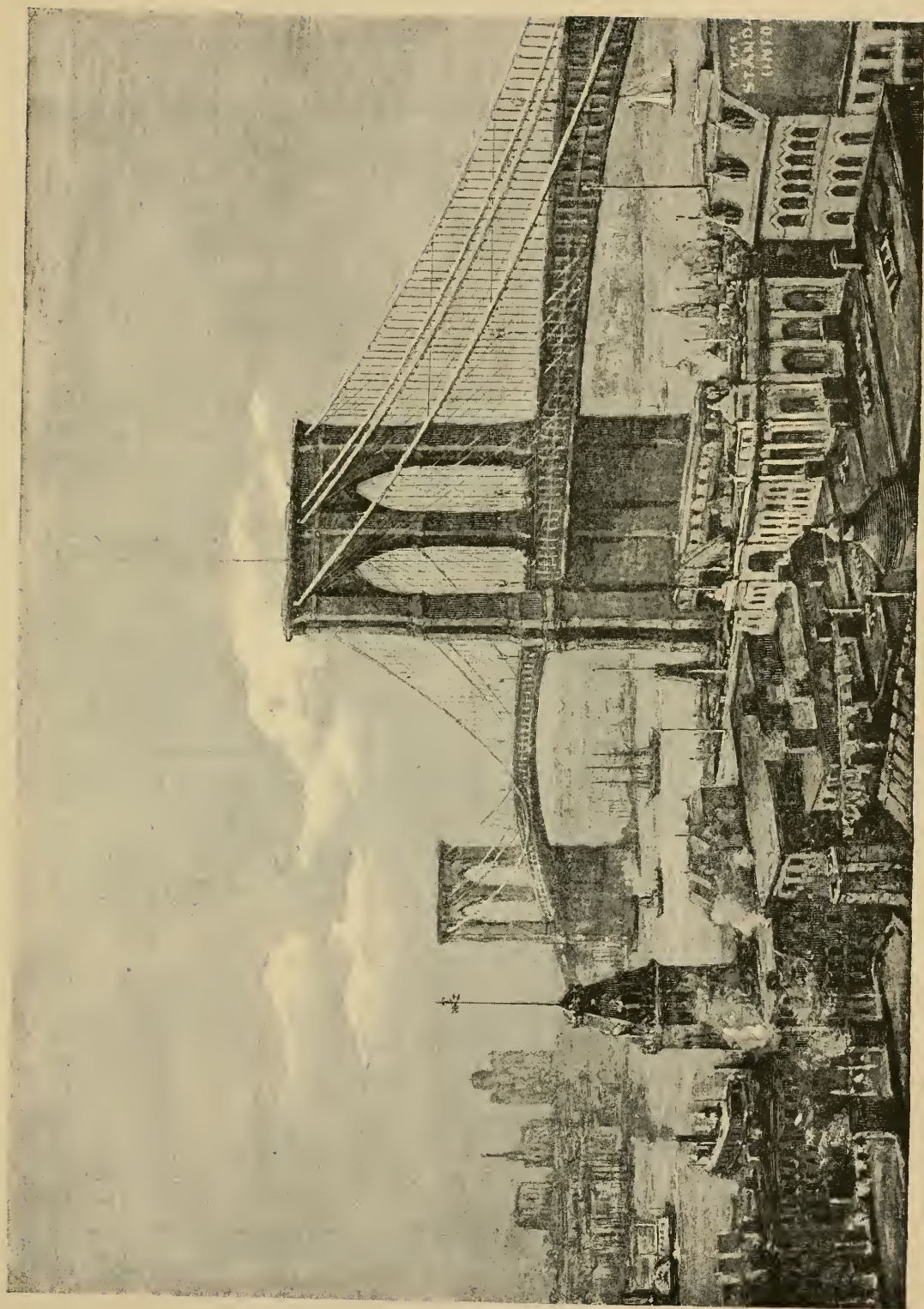
PARK ROW.



the other. It is plain, and without much pretense to architectural originality or beauty, but it is of good proportions and solidly constructed, very distantly reminding one of the Post-Office. Like most of its contemporaries, the *Zeitung* only occupies a part of its building, letting out the rest in offices.

**The Register's Office**, or the Hall of Records, is one of the most interesting edifices in the city. It is historic; for during the whole of the British occupation of New York, it was used as a prison and filled with American patriots captured by the English. The infamous Provost-Marshal Cunningham was in charge of it, and abused and tortured the hapless victims by every device his brutality could invent. It was built for a jail and prison as far back as 1757. In those days it had its stocks, pillory, whipping-post, and gallows, and stood well beyond the confines of the town. Hale, the heroic spy, spent his last night on earth here. Ethan Allen, who was imprisoned in this fearful den, has left us a vivid picture of the horrors endured by the Americans.

**The Terminus of the Elevated Railway and East River Bridge** is a single system. That is, the New York end of the Bridge connects directly with the City Hall branch of the Second and Third Avenue lines; so that passengers coming across in the Bridge cars have but a few steps to walk, on the same level, before entering the waiting rooms and ticket offices of the two eastern up-town lines. A person can come from Brooklyn by the cable cars, pass into the waiting Elevated Railway train, and be on the way toward the north, with a wait, during the busy part of the day, of not more than one, or, at most, two minutes. He can proceed to any of the stations giving direct connection with innumerable horse-car surface lines running east and west across the island. He can get out at Thirty-fourth Street and enter a "shuttle" car, which will take him to the Long Island Ferry, whence the complicated system of railways, with a common depot at the Ferry House, will convey him to any part of Long Island. Or he can continue on to Forty-second Street, where a "shuttle" car will take him to the Grand Central Depot, from which he can board a train which will carry him to any point over the whole country. The Bridge and combined Elevated Railway terminus is but a dozen steps north of the *World* Building. To a stranger the first view of the Bridge from its street entrance is disappointing. But let him walk through the gates and get well upon the great roadway, and the magnitude of the work will begin to dawn upon him. He will hardly recognize that the vast grey tower a third of a mile before him, to which a network of spider-like lines seems to cling, is a part of the structure upon which he stands. As he strolls onward up the gentle incline, however, he will observe that the tall houses and factories on either hand continue to sink, until he is looking down upon their roofs, and that they have sunk into pigmy proportions beneath his feet. As he approaches the base of the New York tower, and sees it looming far above, with the great bridge cables curving upwards to its crown, and curving away downwards again towards the middle of the river, as he sees the twin cities on either bank of the stream spread out like maps, and notes how steamers, ferryboats, and tall ships have dwindled to mere toys, then he begins to understand that he is upon the greatest bridge

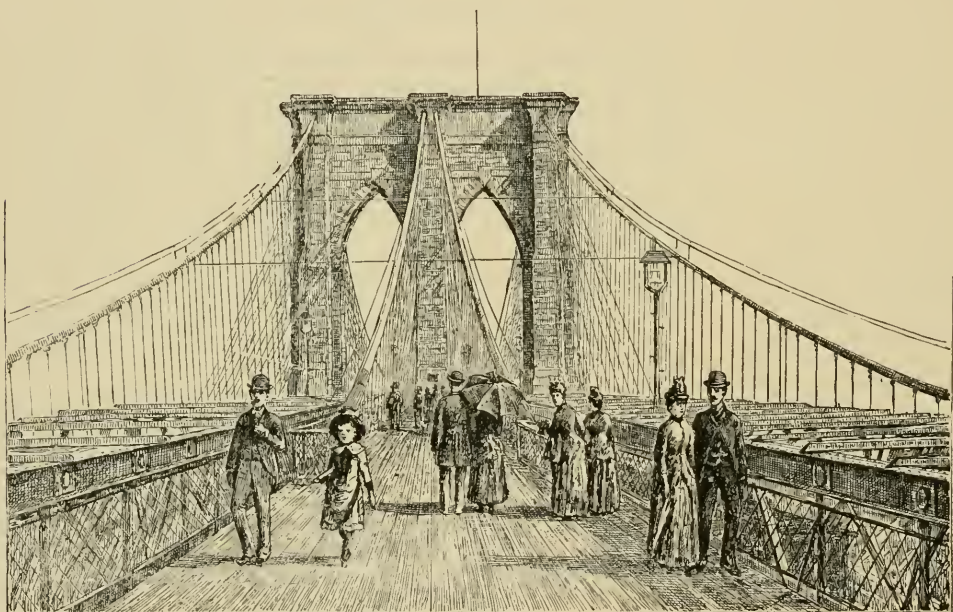


EAST RIVER SUSPENSION BRIDGE.



of the world. As he walks on, he observes that the four main cables which, at a distance, seem as threads, are vast combined masses of steel wire, sixteen inches thick, from which is slung the whole magnificent span from tower to tower. And he will pause, awe-stricken at the daring genius which conceived such a work. If he wishes to see it best, as a whole, he will take a Fulton Ferry boat, which crosses from New York to Brooklyn in the shadow of the bridge.

The plans for the bridge were prepared as far back as 1865, and in 1867 a company was formed to erect it with private capital. In 1875 the scheme was made a State work. John A. Roebling, who was the most eminent builder of suspension bridges, began the construction; 7,000-ton caissons, many times



FOOT-PATH EAST RIVER BRIDGE.

larger than any devised before that period, were sunk, and thousands of tons of concrete filling were put down. The Brooklyn tower was finished in the spring of 1875, and the New York tower a year later. The bridge was opened May 24, 1883. While the great work was going on, there were many fatal and painful disasters. The architect, John A. Roebling, was himself injured in one of these accidents, and died of lockjaw in July, 1879. His son, Washington Roebling, succeeded him, and he in turn was stricken with disease, due to exposure; but, aided by his wife, continued his superintendence from a window in his Brooklyn residence.

A few figures will convey an idea of the magnitude of this most wonderful construction of modern times: The New York tower contains 46,945 cubic yards of masonry, the Brooklyn tower 38,214 cubic yards. The clear river



span is 1,595 feet, 6 inches. The length of the New York approach is 1,562 feet, 6 inches; the Brooklyn approach, 971 feet; total length of bridge, 5,989 feet. There are four main cables, each 16 inches in diameter, or more than 4 feet in circumference. The towers are 272 feet above high water, and the clear span of the bridge at the center is 135 feet.

The view from the bridge roadway is wide and splendid. The twin cities lie below in a bird's-eye view, and far away on every side are the neighboring villages, the rivers gleaming like ribbons of silver, the broad bay melting into the misty waters of the Lower Harbor and the ocean. It is a scene never to be forgotten.

As many as 159,300 passengers have been carried across by the bridge cars in one day, and up to the close of 1891 the record of passengers sums up close to 181,000,000, and this is exclusive of the innumerable boat passengers.

**The Newsboys' Lodging-House** is reached by passing from Park Row up New Chambers Street. It is one of the most successful, as well as one of the most beneficent, of that best of charitable organizations, The Children's Aid Society. The boys are received here, lodged and fed at the rate of six cents a meal, and the same price for a bed. The reason of the charge is to cause the boys to feel themselves self-supporting, and not paupers. A boy who has ordinary physical strength and wits can earn at least a few cents a day, and for his own sake he should be compelled to do so. At the same time, if a boy applies at the Lodging-House without money he is not turned away, but receives food and a bed just as if he paid for them.

Since its foundation, some thirty-eight years ago, the Lodging-House has taken in about a quarter of a million boys. The expenses have amounted to something like \$450,000, of which the boys themselves have contributed about one-third. Connected with the institution are a good gymnasium, a library, a reading-room, and a day and night industrial school. Besides lodging, feeding and educating, a good proportion of the boys are provided with permanent homes and employment.

**The Five Points Mission**, not far from Park Row and City Hall, is the site of the most wickedly notorious quarter in New York, namely, the old Five Points. Walking down Worth, formerly Anthony, Street, the visitor reaches a small "square," really a triangle, formed by the junction of Worth, Park and Baxter Streets. This triangle was known as "Paradise Park" at a time, some forty years ago, when it was like the mouth of hell itself. Nothing in the Whitechapel district of London, or the Court of Miracles of Paris, could more than parallel this den of savage crime, misery and filth. Dickens, who had seen the worst of his own metropolis, speaks of it with horror. The streets that led to it were lined with tumble-town tenements, fairly awful in their malignant dirt, disease and sin. Starvation, robbery, murder, and bodily ills of the most loathsome sort held sway here. Every night some frightful crime was committed in the gloomy alleys leading into the poisonous depths of the rookeries, and the police were powerless to protect the victims or to bring the criminals to justice. In 1850 the Ladies' Home Missionary Society, of the Methodist Church, was formed to redeem this blotch upon the city. For two years the struggle went on against ob-

stacles which might have disheartened any body of men, but the devoted women held on. Schools, prayer-meetings, temperance gatherings were held, mission work from house to house, charity, persuasion, help, moral and physical,—all these agents finally broke through the hideous night and let in the first gleams of dawn. “The Old Brewery,” on one of the corners—a den which had witnessed enough of vice and misery to have blighted its very walls—was purchased, and upon its site was erected the Five Points Mission. Since then law and order have entered this wretched section, and it has ceased to be the peril and the disgrace of the city. Many of the squalid hovels have given place to tall factories and business houses, and the backbone of the dragon that



MULBERRY BEND.

haunted the region has been broken. At the Mission religious instruction is given. There is a day-school, with an industrial department, a cooking-school and a fresh-air home. The deserving poor are supplied with clothing, food and medicines. Lodgings, with several sets of rooms for destitute families, are provided.

**The Tombs** is the most celebrated—if the word can be properly used in such a connection—of New York prisons. It is situated on Centre Street, between Leonard and Franklin Streets, and its outward aspect is grim and terrifying. It is built of granite in a quasi-Egyptian style, with receding walls, heavy copings, columns with lotus capitals, and heavy-browed



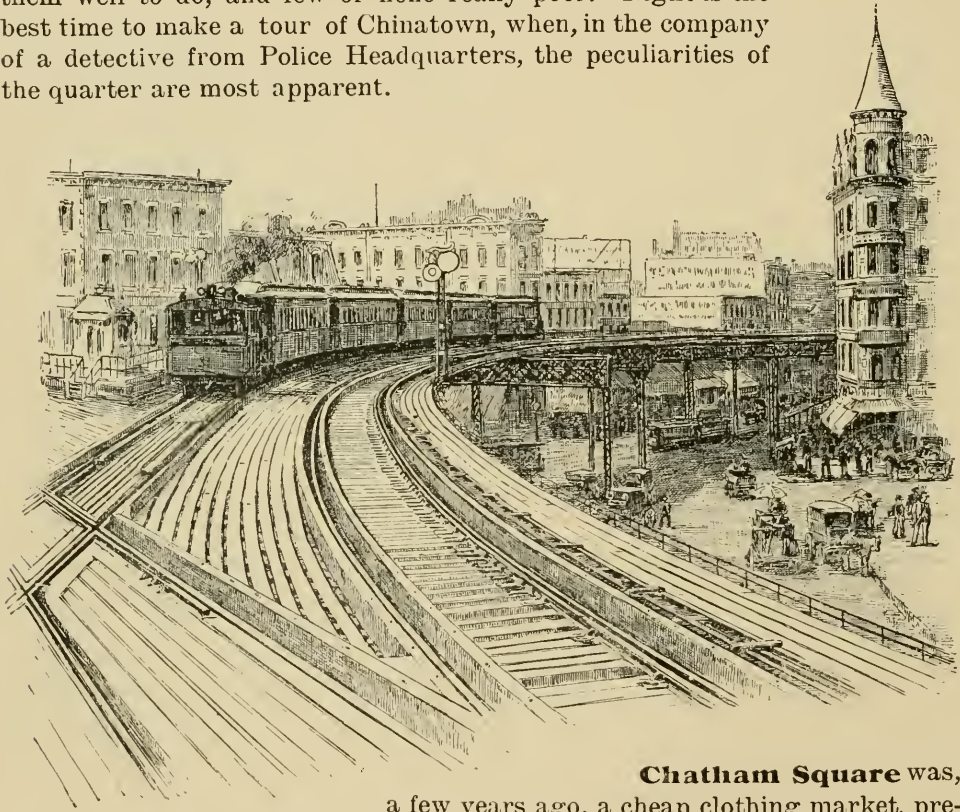
entrances, and the whole crouching, ugly configuration seems to express something of the vast mass of sorrow, crime, and despair which has marked its history. Here was in old days the pond or lake called the Collect, in some places from 40 to 100 feet deep. On the Collect John Fitch experimented with his screw propeller steamboat in 1790. The Collect was filled in, and later on the Tombs was built upon a part of the quagmire. The Tombs, it is said, first received its sinister name from the number of prisoners who died in its damp cells. The Tombs Police Court and the Court of Special Sessions are held here. From the latter court the "Bridge of Sighs" leads to the prison, and across this bridge convicted criminals are led. The visitor may obtain a permit from the Commissioners of Charities and Corrections, 66 Third Avenue, to go through the Tombs.

**Mulberry Bend** occurs where Mulberry Street turns sharp around, not far from Bayard Street. Here swarm Italians, Chinese, Polish Jews, and other foreigners of the lowest class. Many of the houses which line the narrow thoroughfare are tall, old, ramshackle brick tenements, crammed from cellar to roof with families whose way of life is as mysterious as it is uncanny. Dirt, misery, darkness, and disease are rampant. Despite the best efforts of the Health Board and the police, the dwellings are pestiferous, physically and morally. The streets and alleys are laden with festering refuse, and every species of crime and suffering exist, seemingly beyond the reach of law or sympathy. Here for two cents one may get shelter in a chair all night, together with a meal—what the meal is imagination prefers not to conceive. Some of the dives are known by such significant names as "Bandits' Roost," "Blazes," and other titles hardly to be recorded here.

**Chinatown** is that part of Mott Street from Park Row to Bayard Street, where the natives of the Flowery Kingdom have collected in the ancient tenements and rookeries, and made the region practically their own. Here are Chinese shops, opium joints, laundries, restaurants and dwellings. Here, too, the initiated may find in secret back rooms, up rickety stairs and along dark, greasy corridors, "fan-tan" games going on; while in the restaurants are openly displayed the sofas, covered with cheap torn calico, and the stands with the lamps and bottles where opium smoking is indulged in. These restaurants are strange places, and well worth a visit by those who are anxious to test Chinese cookery. For one dollar you may procure a meal sufficient in quantity for three ordinary people, and some of the dishes are extremely appetizing, while all are mysterious in appearance and taste. Rice, perfumed pork, stuffed ducks' feet, birds'-nest soup, a dozen varieties of oriental fish, cocks' combs, dried eels, and a dozen other odd and unusual forms of animal or vegetable aliment may be had, with unlimited tea and a sort of fiery rice brandy dispensed in tiny cups of porcelain. Everything is scrupulously clean, though the surroundings are bare and by no means inviting. You are given a pair of chop sticks and an odd-shaped fork, though, in deference to American ways, spoons and knives are furnished, if requested. Signs on colored paper and oil-cloth, printed in Chinese text, hang against the walls of the various buildings, or in the windows, or protrude on sticks over the doors. The inhabitants in their baize or cloth shirts and cloaks and char-



acteristic round felt hats, hang about the steps or lounge listlessly along the sidewalks. White girls, vividly painted, with brazen hair and manners, chatter with the yellow-skinned celestials in reeking hallways. At No. 6 Mott Street is a genuine Chinese temple where, in a small way, no doubt, the ceremonial is carried on, and the joss-sticks burned with as much zeal as if the temple were in the heart of Pekin. Just beyond is the school and church of the Transfiguration, with an image of Christ in a niche above the entrance. Many of the small, dingy-looking shops with colored lanterns over the doors are Chinese importing houses, and their owners are wealthy. The quarter is squalid and dirty, but many of the occupants are really very rich, most of them well to do, and few or none really poor. Night is the best time to make a tour of Chinatown, when, in the company of a detective from Police Headquarters, the peculiarities of the quarter are most apparent.

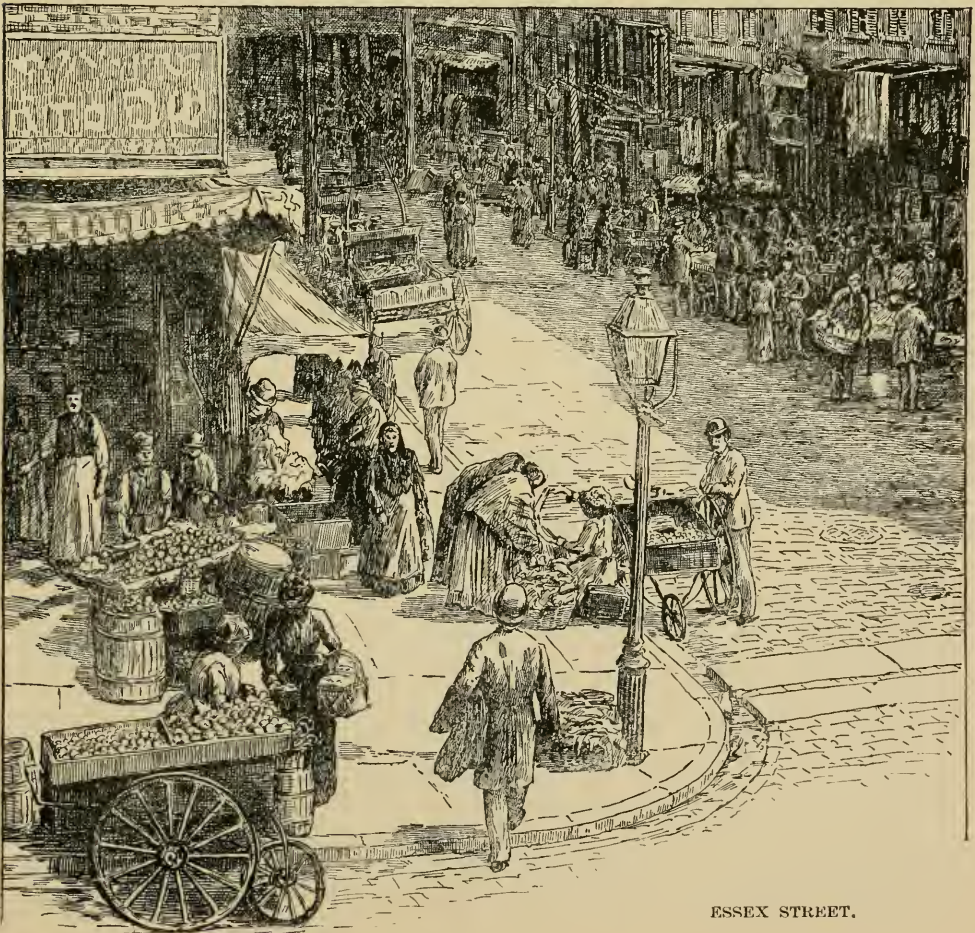


**Chatham Square** was, a few years ago, a cheap clothing market, presided over by Jews, and had a degree of local celebrity on that account. The Big Boot of Chatham Street, a huge wooden sign, was at one time quite famous, and "by the Big Boot on Chatham Street," was a harmless oath almost as popular as "by the Great Horn Spoon." The great boot has disappeared, but many of the Jew clothing shops remain, and one may still witness the ancient methods of selling goods, the sudden darting out of the shop-keeper upon some verdant-looking passer-by, followed by a scuffle and the capture of the victim. At this point the Second and Third Avenue Elevated Railway systems separate, the main line continuing on down towards the Battery, while a branch carries passengers to the City Hall and the Bridge. Nearly

the whole of Chatham Square is roofed in by the stations and platforms of the elevated roads.

**Division Street** may be reached from the Bowery at Chatham Square. The trade carried on in this thoroughfare is perhaps as curious a sight as any in New York. The street is almost entirely given up to millinery stores, and the sidewalks are lined by attendants who practice the same tactics with women as are practiced with men on Chatham Square. It is no uncommon sight to see a woman, evidently from the country, seized by a male or female and carried bodily into the adjacent shop regardless of her expostulations, the chances being in such cases that the victim will not escape without leaving a portion of the contents of her pocket-book in exchange for some article of head-wear which she does not want.

**The Bowery** is one of the great arteries of the lower portion of the city. It has been called the German Broadway. It is one of the oldest thoroughfares in New York, as its name, derived from the Dutch *Bauerie*, a farm, would indicate. At one time, not many years since, it was the center of



ESSEX STREET.



the tough element in the city. The Bowery boys and girls have been the themes of many popular ballads, and in the days of the volunteer fire department "Mose and Lize" of the play might be met in the flesh here. But Mose and Lize have passed away, perhaps to the gold fields of California, perhaps to grow into old age and respectability on a Western farm, and their progeny keep shops on the west side, or perhaps have become well-known city politicians or even snug and wealthy residents of Madison Avenue. The phosphorescent glory of the Bowery has departed, and its place is filled by the glare of beer saloons, and the electric lights of cheap resorts. The decent German and the dubious Polish Jew have succeeded the ancient population. Near Canal Street and the Bowery is the Thalia Theatre, once the principal German play-house in the city, and, earlier still, the famous Bowery Theatre where some of the greatest of dramatic stars had their rising in this country.

**Grand Street** runs from the East River, crossing Canal to Desbrosses Street. The street is crowded with Polish Jews, both residents and keepers of shops, or venders of small wares along the sidewalk. Grand Street is an artery of trade and certain classes of cheap goods may be bought here at wonderfully low prices, suiting the means of the vast section of poor people for which Grand Street is a main thoroughfare. At all times of the day and during a great part of the night, it literally swarms, not only with the thousands who buy and sell, but with the other thousands who, either lacking homes or possessing homes hardly fit to kennel in, wander along the street, congregate at corners and pass their lives in aimless slouching from place to place. At Grand and Elm are the offices of the Board of Education. From this center, the admirable system of public schools is managed; the system, considering its opportunities, being well-nigh perfect. Just above Grand, on Ludlow Street, is the well-known Ludlow Street Jail, where prisoners arrested on civil proceedings, or by order of the Federal Courts, are confined. This is a county jail, and the visitor can inspect it by getting a permit from the sheriff at the County Court House. Office hours from 9 A. M. till 4 P. M.

**Essex Street** is just back of Ludlow Street and here is the Essex Market Police Court, famous in newspaper reports for many trials of minor "celebrated cases." The dingy walls of this court-room are pages crowded with the darkest history of human sin and suffering which only the pen of a Dickens or a Zola could relate in fitting language. The visitor should by all means spend an hour or two in the forenoon here, no permit being required.

**St. Augustine Chapel**, on Houston Street, not far east of the Bowery, the only Protestant-Episcopal Church in this district, where there are but few churches of any kind, was erected for the purpose of trying to bring in the poor people of this vast quarter, and to instruct their children. The noticeable feature of the chapel is that on Sundays and church holidays the cross on the spire is illuminated, and the symbol may be seen far and wide over the thickly-crowded hovels and tenements, a sign of hope, let us believe, to many suffering wretches. The church is in fine Gothic style and beautifully decorated. From the gate to the colored windows in the rear, there is a fine distance of over 200 feet. The bell was made nearly two hundred years ago and was given to New York's Trinity about four or five years later.



**Astor Library** is a large building of brown stone and brick. It was originally endowed by John Jacob Astor, who died in 1848, leaving \$400,000 for the library. It is situated upon the west side of Lafayette Place, not far from the corner of Astor Place. William B. Astor and John Jacob Astor added, respectively, \$550,000 and \$700,000. The library was originally in Bond Street, where in 1849 it numbered about twenty thousand volumes. The present edifice was opened in 1854, two wings having been added to the main building since. The library is open from 9 A. M. till 5 P. M. during the greater part of the year. In winter the library closes at 4 P. M. The Astor is not a circulating, but a reference library. It contains now something over 270,000 volumes, and the estate with which it is endowed is supposed to be worth about \$2,000,000. The statistics of the year last past show that about 70,000 persons visited the library as readers. The library has a splendid collection of rare books and manuscripts, the earliest date, 870 A. D., being a fine illuminated vellum.



GRACE CHURCH.

There is also a splendid parchment of the seventeenth century, bound in purple morocco, containing antiphonal music used by the Roman Catholic Church, with many fine paintings and miniatures. Among the valuable possessions of the library are one of the six copies of the first letter of Columbus describing his discovery of the new world, the first edition of the Bible printed with a date, an original copy of the papal bull against Luther, three folio editions of Shakespeare, dated 1623, 1632 and 1685, with many autograph letters of celebrated men. For the student and man of letters, the Astor Library is one of the most interesting points in New York.

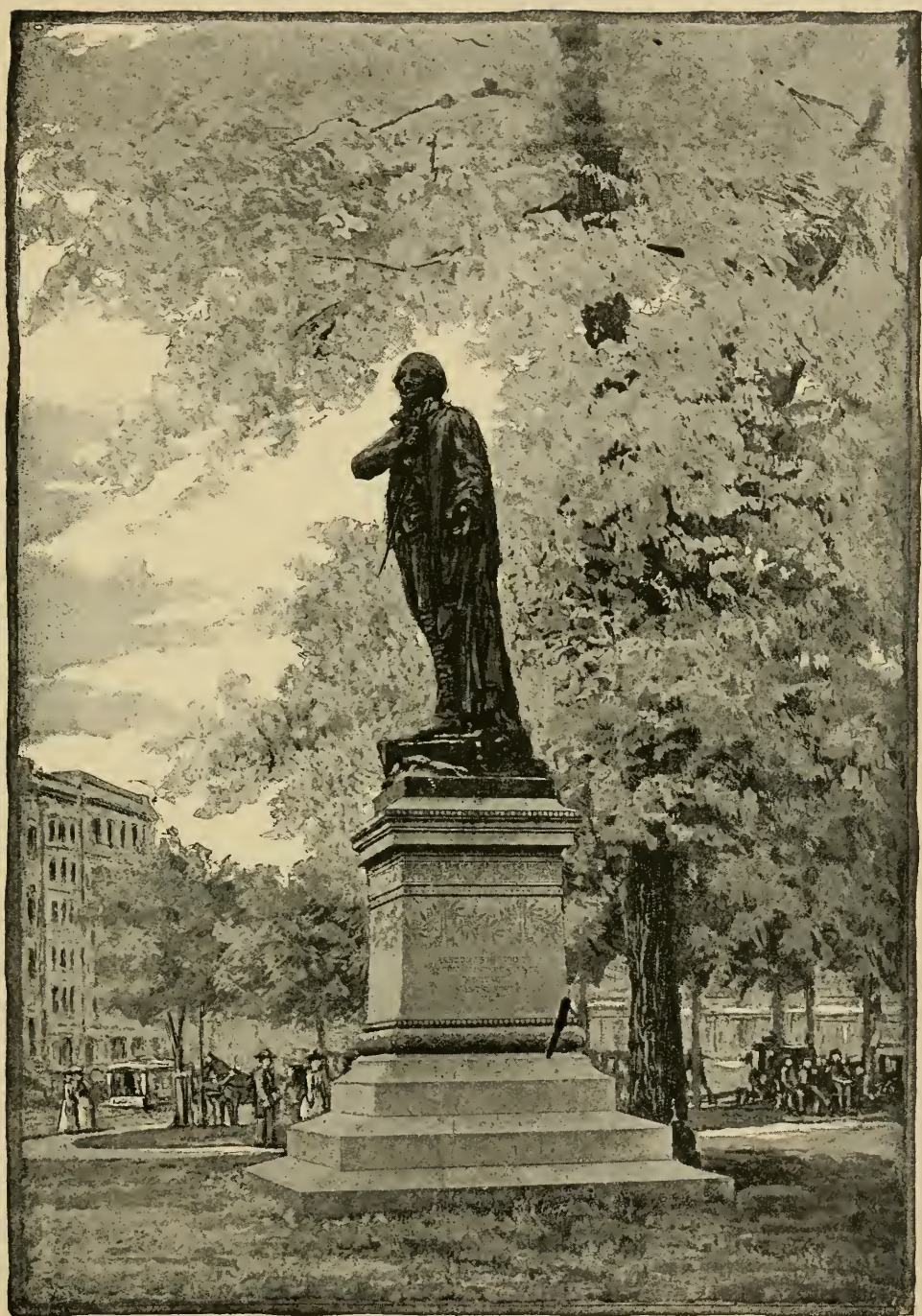
**The Bible House.** And now we come to a building that has had and still exerts a wider influence over the human race here and abroad than any other in the city. This plain, unpretentious, but massive structure, filling the whole block enclosed by Third and Fourth Avenues and Eighth and Ninth Streets, is the celebrated Bible House, the home of the American Bible Society, founded in 1816, settled in this house in 1853, and employing 500 people in the printing of the Word of God in English, German, French, Italian, Norwegian, Danish, Welsh, Finnish, Hungarian, Bohemian, Polish, Russian, Chinese, Hebrew, Arabic, Japanese, Pongee, Zulu, Hawaian, Persian, Hindostani, and many American Indian dialects.

Since its institution this society has sent out to the world more than 52,736,073 Bibles. Its income, derived wholly from voluntary donations, is immense, but so is its expenditure. Agents are employed to visit families, ships in port, emigrant depots, and its colporteurs pervade the earth carrying the "glad tidings of great joy to all people."

In this building is to be found a rich collection of copies of the Holy Scriptures, including the editions of 1611, the first Bible printed in the United States, the Caxton Memorial Bible, the Oxford edition (reprint of 1833), the Cambridge "Paragraph" Bible, the "Psalterium Americanum" of 1718, the "Breeches Bible," so-called because in Genesis, chap. iii., verse 7, the text says: "He made them breeches of fig leaves"; the "Vinegar Bible," which takes its curious designation from the fact that, in the twenty-second chapter of Luke, the word "vinegar" is used for "vineyard," together with the archives of the American revisers and the collection of MSS. made for their use. Among them is a Hebrew roll on vellum, containing part of the Pentateuch, which rare MSS. was brought from China, in which conservative country it had lain neglected for centuries till discovered and rescued by our missionaries.

**The New York Historical Society** has its home on the southeast corner of Eleventh Street and Second Avenue. This society was established in 1804, "for the collecting and preserving of whatever might relate to the natural, civil and ecclesiastical history of the United States in general, and the great and sovereign State of New York in particular." The museum and library of the society are open on week days from 9 A. M. till 6 P. M., except during the torrid month of August, on presentation of a member's card. The library contains 75,000 books and 2,700 bound volumes of American newspapers, from 1704 to the present year, besides a huge collection of MSS. and documents dating from the first colonization of the country to the late





STATUE OF LAFAYETTE



civil war. History, heraldry and chronology are well represented. It is hither that our local "Kings-at-Arms" resort, when it is a question of tracing blue blood through muddy channels to its original fount of honor—European nobility.

The accumulation of American antiquities, supplemented by valuable collections of foreign art, literature, and archæology, has grown to such noble proportions as to crowd the present building to inconvenience, and it is full time that a more fitting and convenient local habitation should be found. Among the inimitable rarities hidden here for lack of space and proper service are fourteen original portraits of the "Incas," with their names and the order of their reigns. There are also Audubon's original aquarelles for his "Birds of America," and many examples of early American art from the easel of Benjamin West, who afterwards transferred his allegiance to England, and was the favorite of Hanoverian royalty; Washington Allston's painting of the wonderful "Uriel in the Sun," the deftly-blended prismatic hues of which fairly dazzle like the solar orb itself, and Stuart, Peale, Cole and Jarvis. There are also specimens of the old masters and various Egyptian sculptures, mummies, and other relics of that land of wonder and mystery from which so much of our modern civilization is derived.

**Grace Church**, on the block north of Tenth Street, on the east side of Broadway, is an exquisitely beautiful group of ecclesiastical buildings, consisting of the church itself, the clergy house, with a library and reading-room open to all members of the parish, and a chantry, in which daily services of prayer and praise are held. There is no more charming view, even in the great cathedral towns of Europe, than that offered by this oasis of fourteenth century Gothic architecture and nineteenth century gardening, breaking and beautifying the turbid stream of busy life that surges through Broadway. The one thing needful to complete its beauty is the possession of the ground on the Tenth Street corner, now occupied by a restaurant. Were that space fittingly filled by ecclesiastical edifices of congenial design, the view would be well-nigh without a rival.

The chancel contains two fine organs, a choir organ on the left of the altar, and a great organ in the music loft over the main door. These noble instruments are joined by an electrical conductor, and are under the control of the organist. The chancel and the organs are the gift of Miss Catherine Lorillard Wolfe, in memory of her father. The church has also several splendid memorial windows, and the main door is rich with marble sculptures presented by the Schermerhorn family.

As yet the choir is not a vested one, like that of Trinity, but no doubt will conform in time to the cathedral custom of white surplices and boy trebles.

Grace Church was founded in 1805, at the corner of Broadway and Rector Street, and moved up-town with its congregation in 1846. It is a rich church, almost as well to do as Trinity, and possesses a most melodious chime of bells, which "sound so grand" on snow-covered Broadway at Christmas-tide, when crowds may be seen standing on the sidewalks, listening enraptured to the "Adeste Fideles," the "Old Hundred," and the dismissal melody of "Home, Sweet Home."



STATUE OF WASHINGTON.

**Union Square** forty years ago was the "Ultima Thule" of New York City civilization. Beyond that was the "Debateable Ground," studded with fine old country mansions, a specimen of which may still be seen in good order and repair at the corner of 104th Street and Eighth Avenue, the house in which the celebrated Aaron Burr once had his dwelling. The square, for many years, was railed in as Gramercy Park is to-day, but under the extravagant and corrupt, but broadly decorative, "Tweed ring" government, the obnoxious and restrictive bars were removed, the ground laid out, and the exquisite water garden formed, which, in summer, makes the center of Union

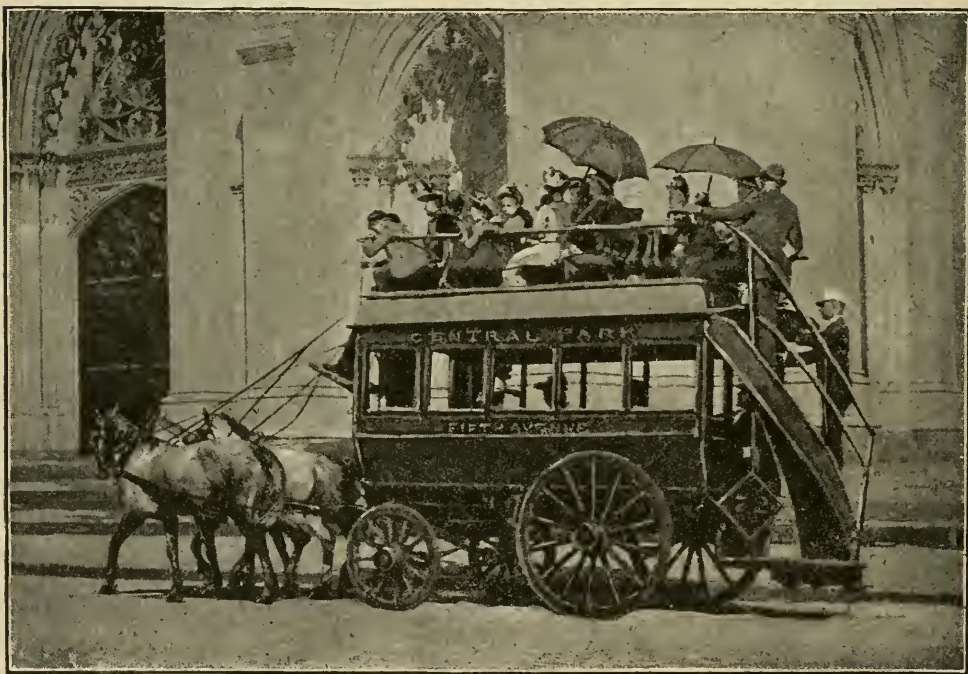
Square an oriental paradise. There is no more delightful thing on this earth than the plot where the Egyptian and Indian lotos, the water lily of Japan, the water poppy of South America and the papyrus of the Nile, grow together like a happy family, shedding beauty and perfume around. And now extending on each side of Broadway

**Fourteenth Street** bustles and seethes, a busy, brilliant scene, in which shops of all kinds, from the gaudy, flashy French restaurant and café to the sober but magnificent dry-goods store, spread their snares for the passer-by.

It is a bazaar, the whole street, from the Domestic building to the renowned "Macy's" on the west, and a Piccadilly on the east, one all shops and business, the other all taverns and amusement. Fourteenth Street is now the dividing line between "Up" and "Down" town—even as Bleecker Street was in the days of our fathers, and Canal Street in that of our grandfathers.

The great bronze statue of Washington graces fitly this boundary; the Father of his Country sits majestically on his war horse in the midst of the metropolis which his valor and discretion made possible, as the guardian genius of the place.

The statue is by H. K. Brown, and looks towards the noble figure of his friend and associate in heroism, the Marquis de Lafayette, which graces the southern end of Union Square, and that of Lincoln, the martyr, on the southwest.





## FIFTH AVENUE AND ITS NEIGHBORHOOD.



**The Washington Arch** is the new and beautiful memorial arch erected on the historic site, Washington Square, formerly called "The Parade Ground," which served in early times as a "place d'armes" for military drills and public meetings.

The square contains nine acres of land and is planted with splendid trees, the umbrageous shade of which is grateful to the eye in summer time.

This square was formerly the most aristocratic dwelling-place in New York, and there still remains many grand mansions of red brick pointed with white marble on the north side. Behind these relics of the olden times there is a

genuine mews, "The Washington Mews," which, as in London squares, afford a place of stabling for the horses and carriages of the wealthy inhabitants, and dwellings for the coachmen and grooms. Stately as these mansions are, they are built on what was once a "potter's field."

The Washington Arch, which forms an imposing and appropriate entrance to the well-known Fifth Avenue, is of white marble and designed by Stanford White. It is 86 feet high, with a span of 30 feet, and the piers are 10 feet each in width.

The erection of this arch was suggested by a temporary erection on the same plan by the same author, which was put up for the Washington Centennial in 1889.

The castellated building which, since 1832, has been the home of the School of Arts and Sciences and the Law School of the New York University, but which will give place to the new University Building beyond Carmansville, is a noteworthy object. Here Samuel F. B. Morse made the experiments which, later, "put a girdle round the earth in forty minutes," and here John W. Draper carried out his photographic and philosophical speculations and trials.

**The Studio Building** stands on the north side of Tenth Street, between Fifth and Sixth Avenues, and is the first especially devoted to pictorial art in New York. It is of brick, and imposing in appearance. Many fine artists, among whom is William M. Chase, have their quarters here.

**The New York Hospital** is situated on the north side of Fifteenth Street, between Fifth and Sixth Avenues, extending through to Sixteenth Street. It was built in 1877, but the institution itself is the oldest in town and stood formerly on Broadway, where Thomas Street now is. It was opened regularly in 1791. The hospital is affiliated with the Bloomingdale Asylum for the Insane, and both institutions have done excellent service.

The dwelling-house of the faculty, on Sixteenth Street, is a splendid mansion covered with ivy in the summer.

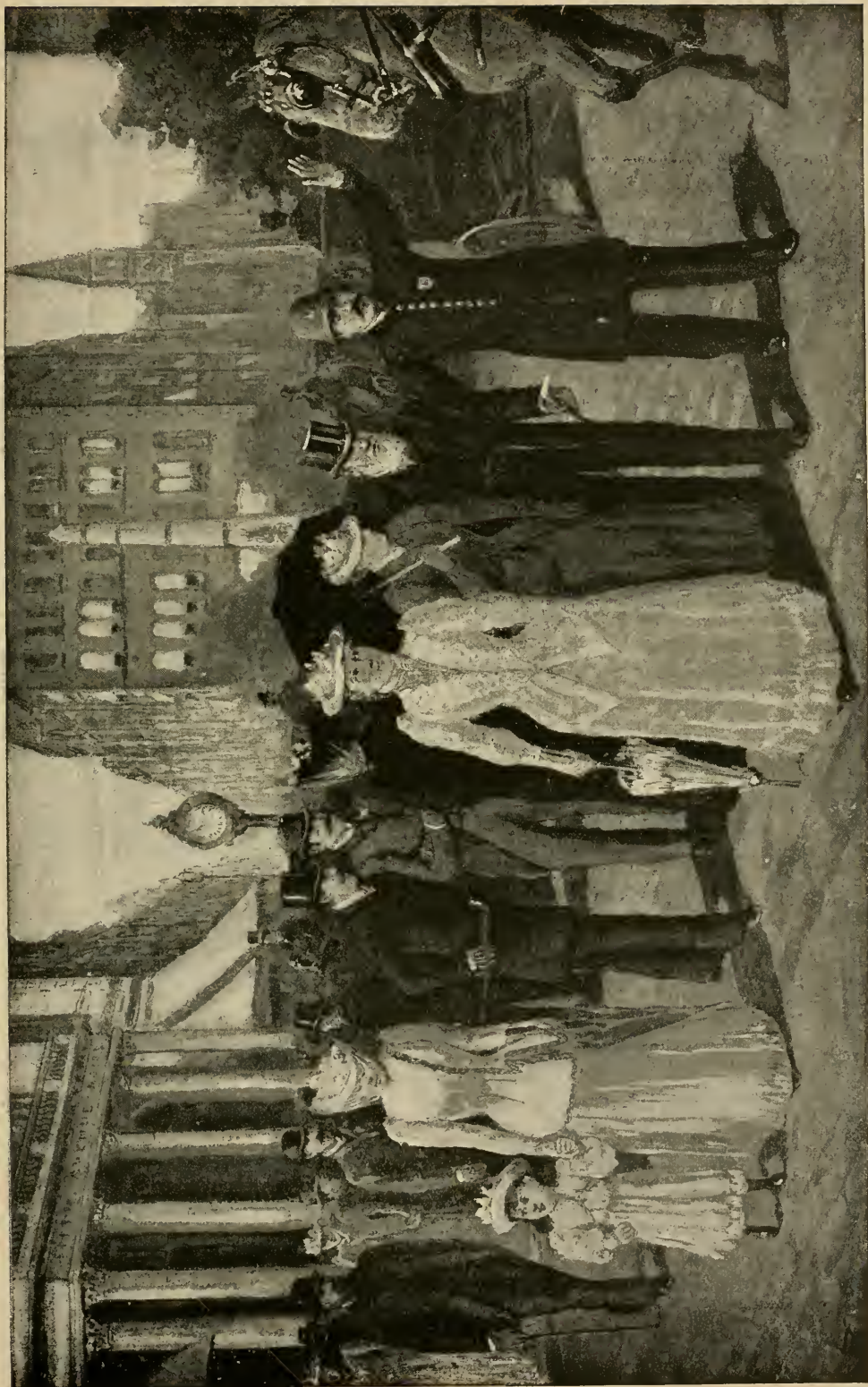
**The Judge Building** is a magnificent structure on Fifth Avenue, at the corner of Sixteenth Street, and further towards Sixth Avenue is the Jesuit Church of St. Francis Xavier; adjoining which and having a main front on Sixth Avenue is the fine building devoted to the Greenwich Savings Bank—a strange conjunction of temples to God and Mammon.

Passing upwards, we come to Twenty-third Street, which is a replica of Fourteenth Street, having the well-known Fifth Avenue Hotel and the celebrated

**Madison Square**; a charming plot of ground, well wooded, and containing a fountain that sparkles in the sun like a jet of diamonds. A memorial monument to General Worth stands in a small triangle on the northeast corner, nearly opposite to a rather Philistine statue of Admiral Farragut in undress naval uniform, standing on what looks like a petrified sea. The garden of the square is prettily laid out, and in the season of flowers, makes a goodly show.

**The National Academy of Design**, a "picture in little" of the Doge's Palace in Venice, is on the corner of Twenty-third Street and Fourth





AFTERNOON—MADISON SQUARE.



Avenue, and is a beautiful building of white marble with layers of a light gray tint. Immediately opposite is the

**Young Men's Christian Association**, where lectures are given to young men free, and a gymnasium and other appliances are also to be enjoyed.

On the corner of Madison Square and occupying the whole of the block bounded by Madison and Fourth Avenues, Twentieth-sixth and Twenty-seventh Streets, is the beautiful

**Madison Square Garden and Theatre**, an exquisitely proportioned building in the Renaissance style, designed by Stanford White, built of pressed brick, terra cotta and polished granite, with a grand colonnade, an amphitheatre capable of holding 15,000 people, the largest hall in the world, a beautiful theatre, a grand ball-room in the style of Louis XVI., which has space for 1,500 people, a restaurant and open-air roof garden large enough for 3,000 visitors, and illuminated by myriads of electric lights. On the southeast corner is the much-talked-of "Diana Tower," 300 feet high, and crowned by a figure of the Goddess of the Chase drawing her bow in the teeth of the wind.

On the corner of Broadway and Twenty-sixth Street, and running through to Madison Square, is the far-famed restaurant

**Delmonico's**, which, for perfection of cooking, excellence of viands and deftness of service is unrivalled in America and Europe.

It was first established down town on the corner of William and Beaver Streets, on which site a branch of the restaurant still does a flourishing business. Then, supplemented by a house at 23 Broad Street, still progressing up town with the growth of the city, resting for a while at a spot opposite the City Hall Park, and afterwards at the northeast corner of Fifth Avenue and Fourteenth Street, finally settling its headquarters in its present location. Delmonico's has held its own against all comers. Next in esteem as a place for good fare is the

**Hoffman House**, on Broadway opposite the Worth Monument. This hotel is noted for the splendor of its appointments and especially for the magnificence of its bar-room, in which paintings by the best masters, sculpture of the first merit, and bric-a-brac fit to adorn a palace are lavishly employed to decorate the shrine of Bacchus.

The cellar and kitchen are on a par with the furnishings, making, in all, one of the most perfect of hotels.

The block extending between Thirty-third and Thirty-fourth Streets on the west side of Fifth Avenue is part of the great Astor estate, which owns some 2,700 dwelling-houses and yields a yearly income of \$13,000,000. This colossal property, which has been kept in the possession of the family by agreement, just as the wealth of the Rothschilds has been preserved from division in Europe, was founded by John Jacob Astor, when coming out to America as the agent of a firm of musical instrument manufacturers, headed by his uncle and the well-known Broadwood, of London; changed his vocation to that of a fur dealer, and died worth \$20,000,000.

Astoria, at the mouth of the Columbia River, in Oregon, and the great Astor Library, in Lafayette Place, owe their foundation to this pioneer mil-



MADISON SQUARE GARDEN

lionaire, who also built the Astor House as a birthday gift to his son.

On the corner of Thirty-third Street and Fifth Avenue stands the new "Hotel Waldorf," built by William Waldorf Astor, and not yet quite finished. The hotel and its builder are both named after the village of Waldorf, near Heidelberg, in which the founder of the great Astor family first saw the light. This hotel will be a marvel of beauty and luxury when completed.

On the corner of Fifth Avenue and Thirty-fourth Street is the grand marble mansion built by A. T. Stewart, the most successful dry-goods merchant in the world, who, from a poor lad of Scotch-Irish birth, rose to be a millionaire many times over and a power in the land. This palace, for it is nothing less, is now the home of the Manhattan Club, and is, beyond all doubt, the most imposing club-house now existing in any city.

Turning westward we come to

**The New "Herald" Building**, with its west front on Broadway, its east side on Sixth Avenue, its north side on Thirty-sixth Street, and its south front on Thirty-fifth Street, thus occupying the blunt apexed triangle ending with the Dodge statue.

The following description, quoted from the *Journalist*, will give a good idea of what this new departure in journalistic architecture will be when finished :

"The style of the building to rise on this ample site will be pure Italian Renaissance, modeled upon the palaces of Verona, Padua and Venice, the special type most closely followed being that of the Palace of the Counsels at Verona.

"On three sides there will be deeply recessed arcades behind columns of polished granite. The balance of the fronts will be of artificial stone, richly ornamented and inlaid with marbles.

"The façade of the building facing the square will be surmounted by a clock, bells and chimes, similar to those in the clock tower of the Piazza San Marco, in Venice. Two colossal figures, representing type-setters, will stand on either side of the bell with uplifted maces to strike the hours, the quarters and half-hours.

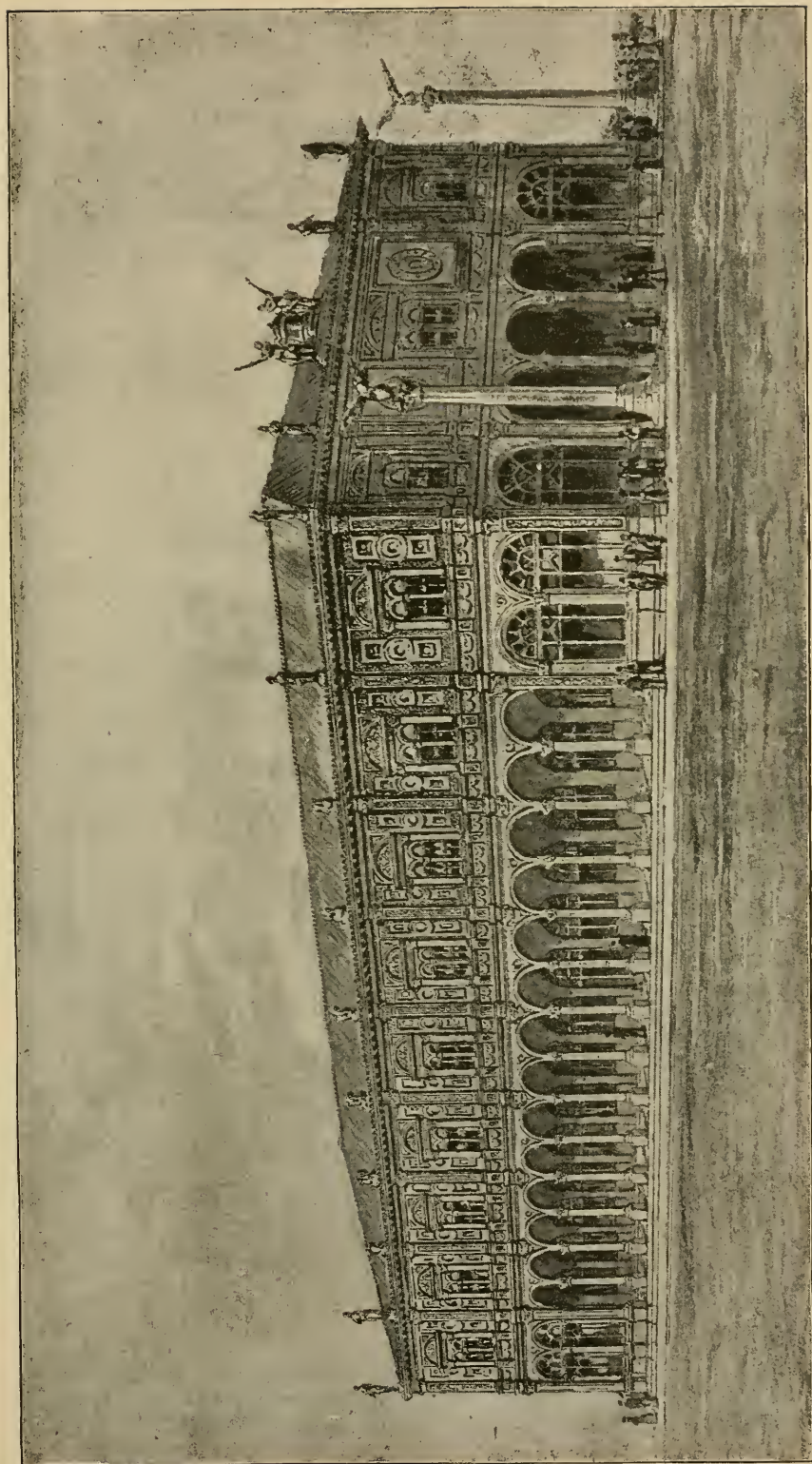
"The cornice will be surmounted by statues of Minerva at and near the corners, and by owls at all other points. The eyes of the owls will each contain an electric light that will appear and disappear at intervals, thus affording an effective and novel outline illumination. The beauty of the building at night is expected to be one of the triumphs of the design, and the arcade, with its polished columns and shadows, will add much in this respect. The window lights are also designed to contribute greatly to the general effect.

"The main entrance to the offices will be from the façade on Thirty-fifth Street, through the deeply recessed porch or arcade, into the counting-room. This room will be very large and rich in marbles and metal work.

"The basement will contain the engine room, machine shop, boiler room and general storage and roller rooms.

"The press room will have its foundation on the solid rock of the basement, but in height will extend up to the second story. In this room the great





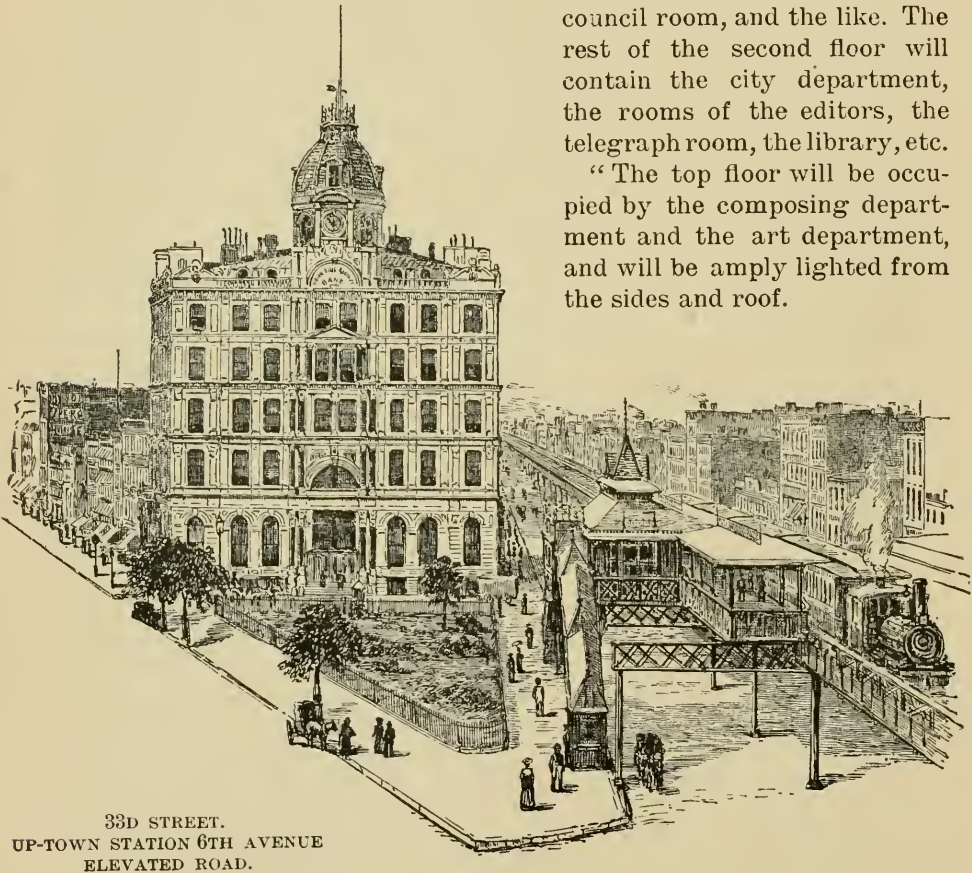
THE NEW YORK "HERALD."

presses will be in operation, and they will be in full view from the Broadway side, for there the arcade wall will be of plate glass. This feature of the building will make it one of the great attractions of the metropolis—for who is it that is not fascinated by the sight of great machinery in motion? To see 90,000 papers reeled off in an hour by a single press is worth a journey, and to see five presses racing in such gigantic work is something to remember for a lifetime. When the *Herald* moves up-town the spectacle will be free and unrestricted to all.

“The first, or ground floor, will contain the counting room, mail room, stereotype room and delivery room, besides the upper part of the press room.

“The second floor will be reached by a grand staircase and elevator. From the large main hall will open out the reception room, the offices and rooms of the proprietor, business manager, the auditor, council room, and the like. The rest of the second floor will contain the city department, the rooms of the editors, the telegraph room, the library, etc.

“The top floor will be occupied by the composing department and the art department, and will be amply lighted from the sides and roof.



33D STREET.  
UP-TOWN STATION 6TH AVENUE  
ELEVATED ROAD.

“The building will be entirely of solid masonry and iron work, and will be perfectly fire-proof. The height to the eaves will be forty-two feet, and to the crown of the pitched tile roof fifty-four feet.”

A little higher up is



**The Metropolitan Opera House**, which stands on the west side of Broadway, occupying the block between Thirty-ninth and Fortieth Streets, nearly opposite the Casino. The opera house is built of yellow brick, in the style of Italian Renaissance, of which so many examples are to be found in the later New York, having completely overcome the pseudo-Greco style of former days, greatly to the beautifying of the city. The house was burnt out, as far as the interior fittings go, on the 27th of August, 1892, only the outer walls being left standing. It was a magnificent Temple of the Muses, with the most capacious auditorium in the world, and a stage only exceeded in space by the Opera at Paris and the Imperial Opera at St. Petersburg, Russia.



METROPOLITAN OPERA HOUSE.

**Union League Club** has its convenient and handsome house on the northeast corner of Fifth Avenue and Thirty-ninth Street. In politics this club is Republican, and ranks with the Carlton Club, of London, as the most important conservative club in the United States.

On May 12, 1863, it had its quarters at 26 East Seventeenth Street, and was definitely incorporated on February 16, 1865. On the first of April the club removed to a house on the southeast corner of Twenty-sixth Street and Madison Avenue, now occupied by the University Club, and entered its present building on March 5, 1881.

As the name denotes—the Union League is devotedly attached to the doctrine :



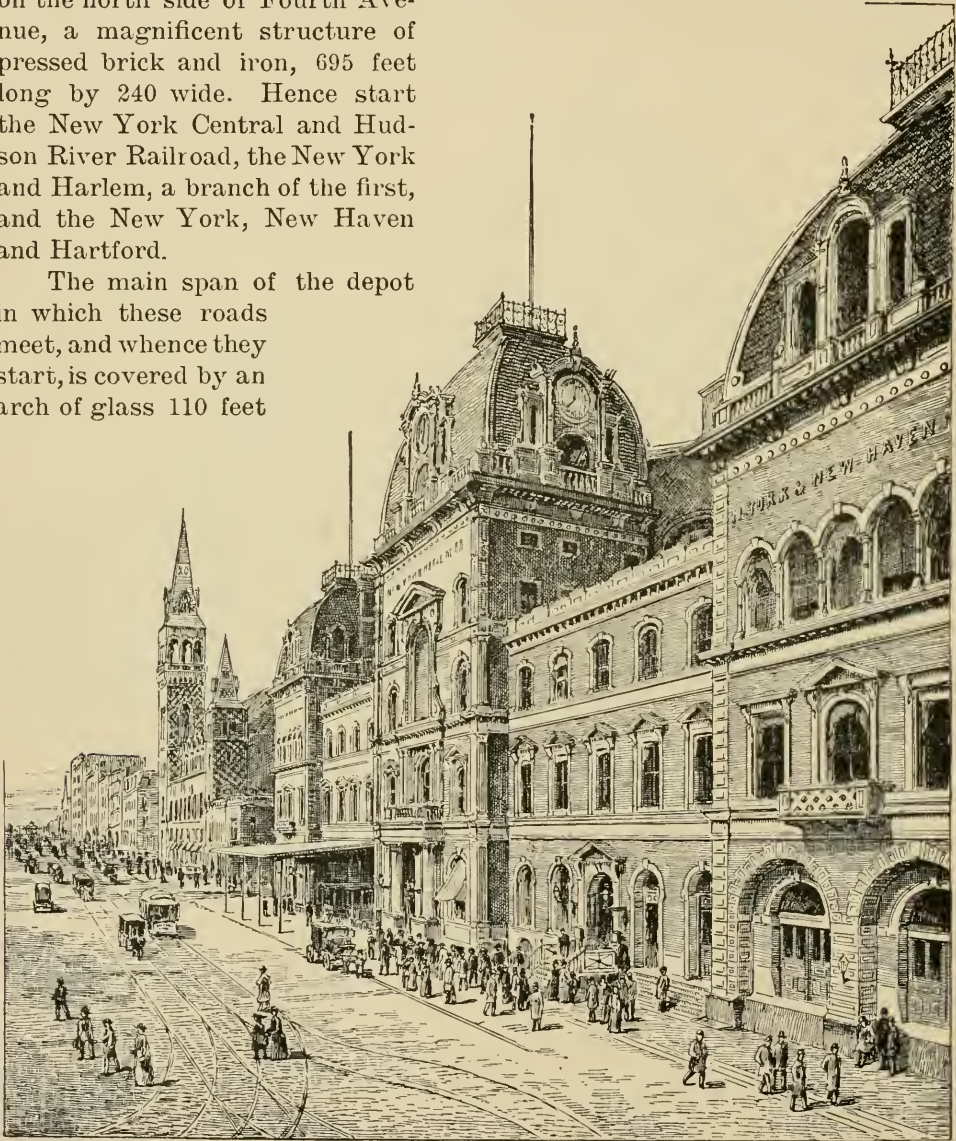
“The union of States,  
The union of hands,  
The union of hearts none shall sever.”

The present club-house is in the Queen Anne style, occupies 84 feet on Fifth Avenue and 139 feet on Thirty-ninth Street, and the architects are Peabody and Stearns, of Boston, Mass.

Turning to the right at Forty-second Street, we come to the

**Grand Central Railroad Depot**, which extends to Forty-fifth Street on the north side of Fourth Avenue, a magnificent structure of pressed brick and iron, 695 feet long by 240 wide. Hence start the New York Central and Hudson River Railroad, the New York and Harlem, a branch of the first, and the New York, New Haven and Hartford.

The main span of the depot in which these roads meet, and whence they start, is covered by an arch of glass 110 feet



GRAND CENTRAL RAILROAD DEPOT.

in height, with a span of 200 feet, and can easily house 12 trains of 12 coaches each. There is also an annex, covering half the block, between Fourth and Lexington Avenues, from Forty-second to Forty-fifth Streets, used for incoming trains and waiting rooms.

About 125 trains arrive and depart daily, and every sort of accommodation is lavishly provided for travelers, who can be fed, shaved, dressed and polished up, under its roof.

A branch of the Third Avenue Elevated Railroad has a station here, from which point of view our illustration is taken, and which runs from the depot to Third Avenue, transferring passengers at either point.

At Madison Avenue and Forty-fifth Street stands, in solid majesty of form, the Temple of Alcides, called in the common

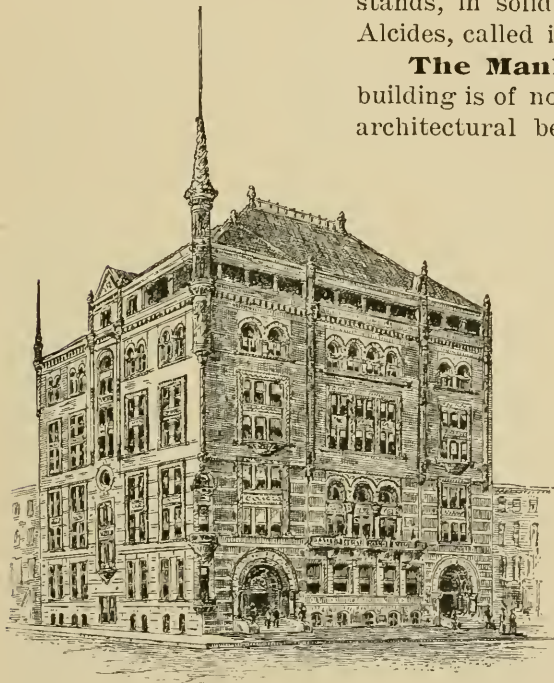
**The Manhattan Athletic Club.**—The building is of noble proportions, and adds to the architectural beauty of Madison Avenue. The

facade of the building is imposing, and the general architectural design is of the Renaissance period. It is absolutely fire-proof, six stories high, with a roof garden, which is covered by a high peaked roof of tiling. The frontage is 125 feet 10 inches on Madison Avenue, 115 feet in depth on Forty-fifth Street, and 125 feet in depth on the southerly side.

In no part of the world is the culture of the body more gorgeously housed than in this grand building, and the neophytes are worthy of the shrine, for the "Cherry Diamond" is the coveted decoration of all who call themselves athletes.

**The Temple Emanuel** is situated on the northeast corner of Fifth Avenue and Forty-third Street. It is devoted to the rites of the Hebrew faith in its more liberal aspect, and its congregation numbers in its membership the wealthiest and most influential of the Jewish inhabitants of New York.

The synagogue is built in the Saracenic mode of architecture, and cost an immense sum. The minarets, with their beautiful open work, are conspicuous objects on Fifth Avenue. The materials used in its construction are brown and yellow sandstone, with roof tiling of black and red alternating. As an instance of the liberal mindedness of this congregation and its ministers, it may be remarked that on the destruction by fire of a Unitarian Church some years ago, the synagogue hospitably opened its doors to the homeless congre-



MANHATTAN ATHLETIC CLUB.



gation, and Christian and Jew met in kindly brotherhood under its arched roof.

**The Jay Gould Mansion**, No. 579 Fifth Avenue, on the northeast corner of Forty-seventh Street, is a fine brown stone building crowned by an imposing mansard roof of blue slate, which appropriately houses the most successful and solid "self-made man" in the United States.

From a country lad and son of a farmer, this remarkable man has evolved through the stages of bookkeeper to a blacksmith, county surveyor, lumber dealer, banker and broker, in which capacity he rules his financial realm despotically, and is, in fact, the Railroad King of America, and, more autocratic still, the Emperor of Telegraphs. Mr. Gould is a little man, but a great power.



TEMPLE EMANU-EL.



Walking up Madison Avenue, we come to

**Columbia College**, which occupies the entire block bounded by Forty-ninth and Fiftieth Streets, Madison and Fourth Avenues, and is, probably, the greatest educational institution in New York City. It was first chartered under the name of King's College, October 31, 1734, and held its classes in the school-house of Trinity Church, which wealthy corporation had liberally contributed to its founding.

In 1755, Trinity Church granted land for a college building on Church, Barclay, and Murray Streets, down to the North River, for a consideration of twelve shillings and an annual peppercorn rent, stipulating that the president should be a member of the Episcopal Church, and that the Protestant Episcopal liturgy should be used in all collegiate services.

The college building was situated at the foot of Park Place, and was at first strongly Tory and loyal to the British crown, but during the Revolution the building was used for military purposes, and in May, 1784, the title was altered to Columbia College, under which name it has promoted liberal education and a faculty of such varied and learned professors, a curriculum of such vast extent, and so discursive, including, as it does, besides the usual routine of a collegiate course, law, philosophy, mining, engineering, political science, and many more less important studies, that the institute amply deserves the title of a university. Returning, the twin spires of

**St. Patrick's Cathedral** glitter in their white marble beauty in the light of day, or shed a pearly lustre in the twilight, reminding the devout of the buildings, "not by hands," of the New Jerusalem.

This magnificent Basilica of the Roman Catholic faith fills the whole block bounded by Fiftieth and Fifty-first Streets and Fifth and Madison Avenues.

In length it extends 306 feet; the width of the nave, choir and side chapels is 120 feet; the length of the transept is 140 feet; the height of the side aisles 54 feet; and of the entire building, exclusive of the steeples and spires, 108 feet. The material is pure white marble. The main front on Fifth Avenue has a central gable 156 feet high, with a steeple and spire on each side towering to the majestic height of 330 feet. In the steeples, 110 feet from the ground, hangs the finest chime of bells in America, weighing just double those in Trinity steeple.

The church is a fine example of the decorated Gothic. It was designed by James Renwick, after long study of the most celebrated cathedrals in Europe. The corner-stone was laid by Archbishop Hughes on the 15th of August, 1858, and dedicated by Cardinal McCloskey on May 25, 1870.

The interior, divided into nave, two transepts, and choir, is cruciform. The columns that divide the center aisle from the side aisles are 35 feet in height, and are formed of four principal pillars with eight lesser shafts clustered around them. The floor of the choir is six steps above the main floor, and the High Altar is raised on three steps of grey marble.

The High Altar is, of course, at the east, in the center aisle. The reredos was carved at St. Brienne, in Poitiers, and is the gift of the clergy of the diocese. The height is 50 feet, and the width 23 feet, and in the middle tower

is a statue of our Saviour—while the flanking towers on either hand bear effigies of St. Peter—the “rock” on which the Catholic Church is founded—and of St. Paul, the Apostle of the Gentiles. There are also statues of St. John, the Evangelist, bass-reliefs of the Last Supper, the carrying of the cross, and the agony in the Garden of Gethsemane, all of purest marble.

The tabernacle is of marble, ornamented by Roman mosaic work, with pillars of rare marble, and the door of gilt bronze, set with emeralds and garnets. It was presented to the church by Cardinal McCloskey.

The great window of six bays, over the south transept, contains 18 scenes in the life of the Saint. In the center is the celestial Coronation of St. Patrick. This titular window was given by the former St. Patrick's Cathedral on Mott Street to its offspring on Fifth Avenue, and was painted in France.

Over the door of the north transept is a companion picture, representing nineteen scenes from the life of the Blessed Virgin, with her celestial coronation in the center tracery.

The six side windows, three on a side, portray scenes of sacrifice, and the five windows in the apex relate to the life of Christ.

In the last, the gift of John Raden, showing the “Sacrifice on Calvary,” Cardinal McCloskey, kneeling before the altar, offers the cathedral itself.

In the “Lady's Chapel” the windows represent the “Presentation of the Blessed Virgin in the Temple,” presented by John Kelly; the “Adoration of the Infant Jesus,” given by T. H. O'Connor; the “Veneration of the Child,” given by Julia Coleman.

On the south side are “The Death of St. Joseph,” “St. Alphonsus of Ligouri,” restoring hearing to the deaf; St. Susanna; and in the left hand bay, St. Teresa.

The other windows are: St. Agnes, St. James the Greater, St. Thomas, St. Louis, the windows of the Sacred Heart, St. Paul's window, in memory of the Rev. John Kelly; the windows of St. Augustine and St. Monica, St. Matthias' window, St. Mark's window, St. Luke's window, the window of St. Charles Borromeo, representing the plague at Milan, and St. Patrick preaching to the Irish.

At the transept angle are:

St. Bernard preaching the Second Crusade.

The Martyrdom of St. Lawrence.

The Benediction of the Christian Brothers, by Pope Benedict XIII.

The Christian Brothers.

St. Columbanus, of Iona, rebuking the King of Burgundy.

The Three Baptisms, by water, blood and fire.

St. Vincent de Paul.

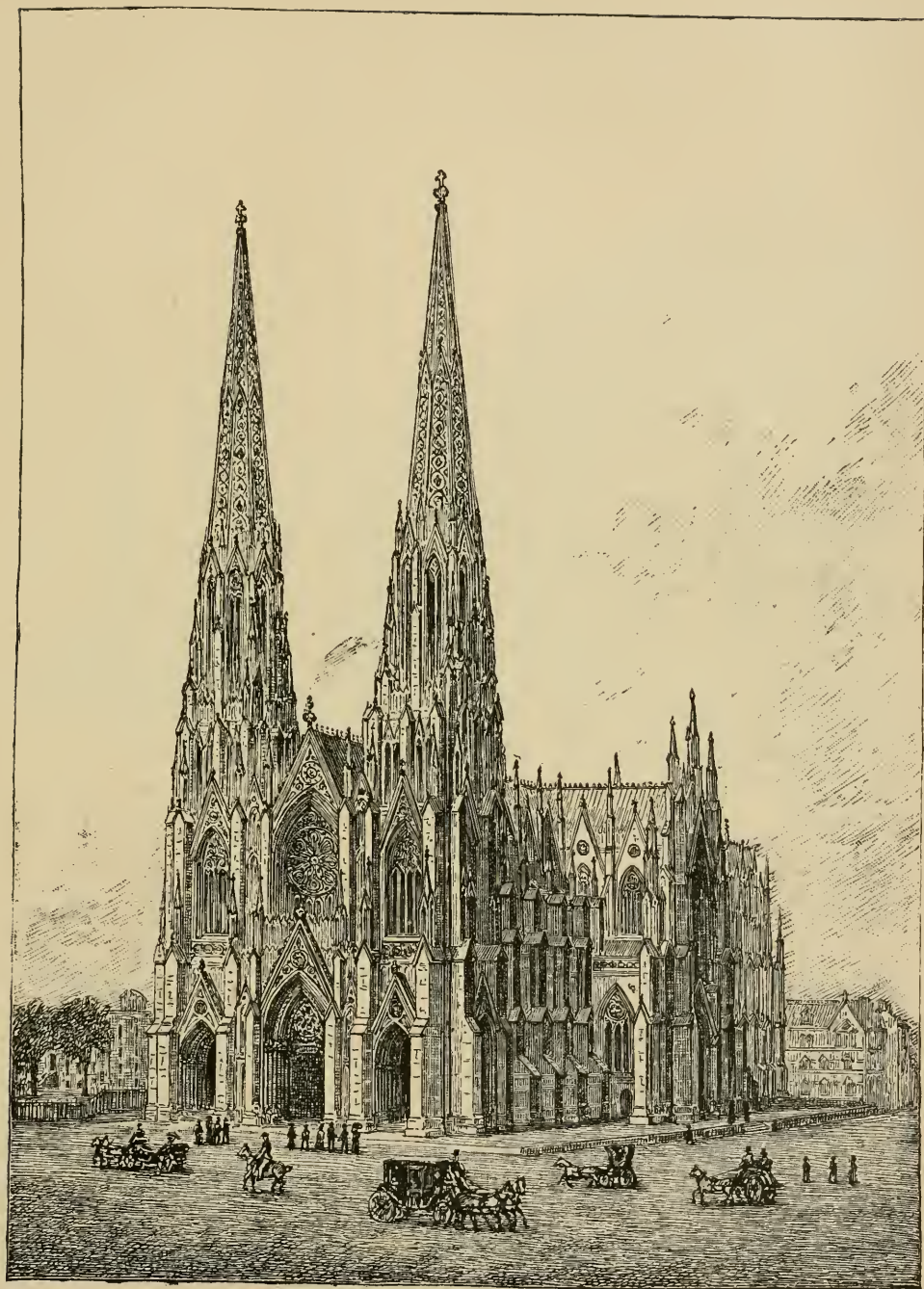
St. Elizabeth, St. Andrew, and St. Catherine.

The Annunciation, St. Henry, in battle against the Slavonians, The Immaculate Conception.

St. Peter and St. Paul, copies of the statues at the entrance of St. Peter's, Rome.

The organ has four manuals, and two octaves and a half of pedals. The



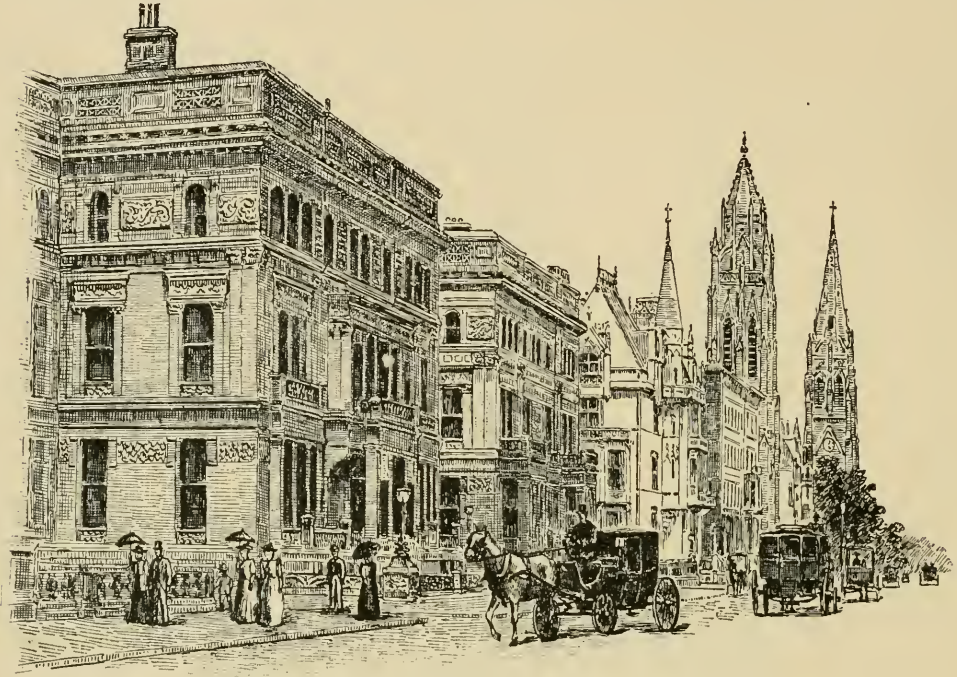


ST. PATRICK'S CATHEDRAL.

choir of singers is very numerous and effective, especially on holy days.

Between Fifty-first and Fifty-second Streets, on the west side of Fifth Avenue, are sumptuous residences.

**The Vanderbilt Houses** were erected by William H. Vanderbilt. On the north side of Fifty-second Street is the residence of Mr. William K.



THE VANDERBILT HOUSES.

Vanderbilt. The twin brown stone buildings were first occupied in January, 1882, and were built, furnished and decorated by the firm of Herts Bros.

The houses have a connecting vestibule, and the doors of Mr. Vanderbilt's house are copies of the Ghiberti gates of the city of Florence, in Italy.

The interior is of regal magnificence, one suite being Japanese, another early English, and yet another Grecian. The dining-room is Italian Renaissance, the ceiling carved in panel designs of green and gold, and frescoed with hunting scenes by Luminais.

The main staircase is lighted by nine gorgeous windows of stained glass, by Lafarge.

The picture gallery is rich in works of the modern artists. Over the arch of the main door is "The Entrance to a Theatre," by Alma Tadema. Before the hearth and mantel hangs Detaille's "Wounded Officers." There are paintings by Vibert, Villegas, Fortuny, Millet, Van Marcke, Meissonier, Gerome, Zamocois, Roydet, Breton, Bouguereau, Fiere, Daubigny, Rosa Bonheur, Diaz, Fromentin, Dupre, Knaus, and Delcroix, besides a quantity of fine water-color drawings.



The Vanderbilt family has been settled in this country since 1650, and may, therefore, claim genuine Knickerbocker prestige. The members of it were farmers and boatmen till Cornelius, the "Commodore," began the accumulation of wealth which has grown to such vast amplitude. First he started a ferry from Staten Island to New York City. The modest rowboat expanded to a steamer, the steamer increased and multiplied to a fleet, from which the owner derived the title "Commodore." From water carriage he advanced to land, railroads, and incalculable wealth, which the family compact keeps intact, like the Astors and Rothschilds.

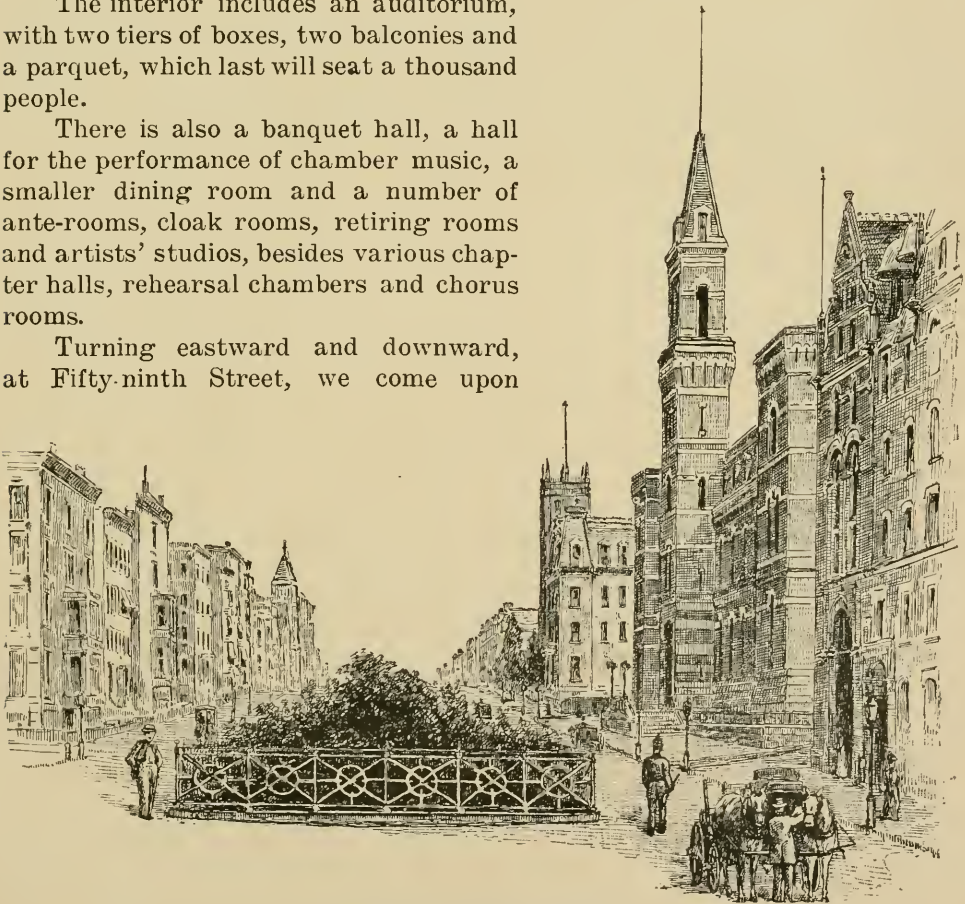
Where Seventh Avenue joins Fifty-seventh Street, stands in massive grandeur the finest concert room in the world,

**The Carnegie Music Hall;** imagined by Dr. L. Damrosch, the musician; nourished by Mr. Morris Reno, the amateur, and realized by Mr. Andrew Carnegie, the millionaire. The architecture is that of the Venetian Renaissance, the development of which was due to such heroes of art as Palladio and Sansovino, with their associates and rivals, San Michele and Scramozzi.

The interior includes an auditorium, with two tiers of boxes, two balconies and a parquet, which last will seat a thousand people.

There is also a banquet hall, a hall for the performance of chamber music, a smaller dining room and a number of ante-rooms, cloak rooms, retiring rooms and artists' studios, besides various chapter halls, rehearsal chambers and chorus rooms.

Turning eastward and downward, at Fifty-ninth Street, we come upon



SEVENTH REGIMENT ARMORY.



the magnificent club-house of the celebrated ARION SOCIETY, which, under the direction of Mr. Van der Stucken, has made itself such renown as a singing association, and has lately returned from a triumphal tour of Europe, where plaudits and honors cheered its harmonious way.

The membership, which is close upon a thousand, of which at least one-fourth are singers, is principally recruited from the German music lovers of New York.

Further up Park Avenue, with its pretty supra-tunnel gardens, we come to

**The Seventh Regiment Armory**, at Sixty-seventh Street, an imposing and beautiful building, with a high tower and lofty side wings. Here is the headquarters of the crack regiment of the National Guard of the State of New York, which is no club of holiday soldiers, but has had its share of real service, both State and Federal, and has always won its laurels at the cannon's mouth. Another military fortress is the mediæval

**Armory of the Eighth Regiment**, on the corner of Ninety-fourth Street and Park Avenue, which frowns in castellated majesty from its corner towers and overhanging turrets, like an ancient citadel. This building covers a gallant body of citizen soldiers, which has bravely won a great record.

**The Lenox Library** is on Fifth Avenue, between Seventieth and Seventy-first Streets. It was endowed by James Lenox, a lover of books and paintings, incorporated in 1870, and opened to visitors in January, 1877.

The picture gallery contains the full-length portrait of George Washington, painted for Peter Jay Monroe, by Gilbert Stuart, in 1799.

Specimens of the great painters of the day, English and American, are also to be seen.

There are works by Sir Joshua Reynolds, Leslie, Morse, Landseer, Jimenez, Vernet, and conspicuous among the others, Munkaczy's great painting of "Milton Dictating Paradise Lost."

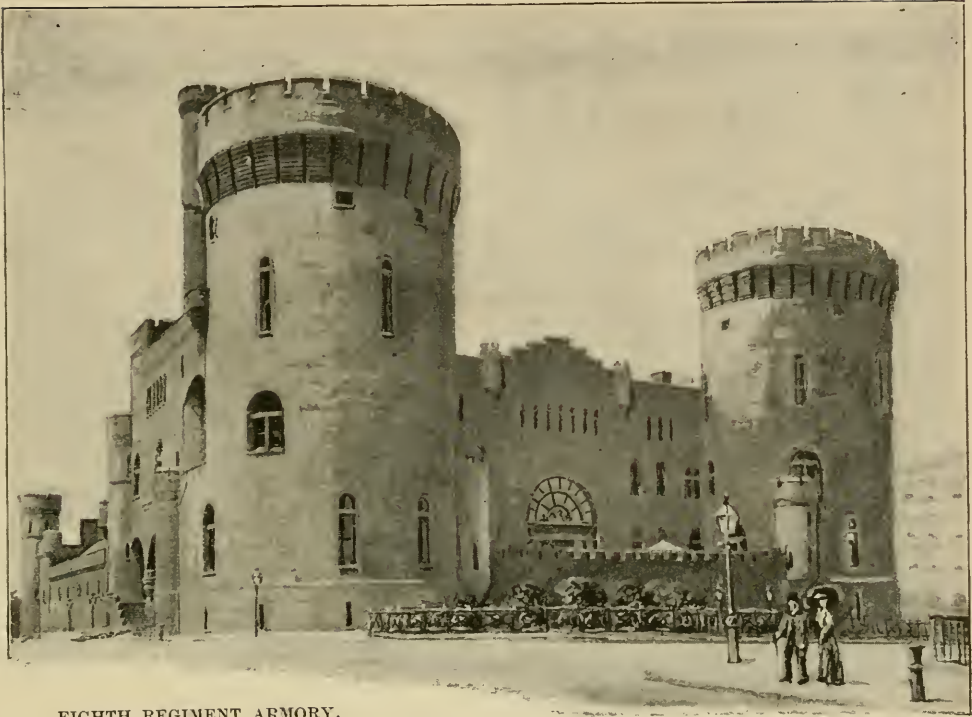
On the south wall is the celebrated picture of the great English singer, Mrs. Billington, as "St. Cecelia Listening to the Angels." It was of this picture that the composer Haydn remarked, "that the angels should have been listening to Mrs. Billington."

There are also two Turners, painted in the master's best style, and David Wilkie's original sketch of "Blind Man's Buff." Andrea del Sarto's great canvas, "Tobit and the Angel," is especially noticeable.

The collection of rare books is very rich, excelling any other in America, and being excelled by few in Europe.

Some of the Bibles are specimens of the first efforts of the early printers. There are two copies of the first folio edition of Shakespeare, seven of the second folio, two of the third, and two of the fourth.

The library is especially rich in Bibles, from the Nuremburg Bible, with annotations in the handwriting of Melancthon, the Coverdale Bible, the first printed complete in England and the only perfect copy extant of the sixth and rarest edition of the Apocalypse. A copy of the first edition of the "Psalms in Meeter," by Rous, of London, which was supposed to be non-existent, is



EIGHTH REGIMENT ARMORY.

here, together with very many rare old curious specimens of Mexican and Colonial printing, and MSS. of the Cortez letters and of Diego Columbus, son of the discoverer.

The library has about 50,000 volumes, together with the great musical collection of Joseph Drexel.

**Temple Beth-el**, on the southeast corner of Fifth Avenue and Seventy-sixth Street, faces towards Central Park at a most picturesque point. The building measures 100 feet on Fifth Avenue and 130 on Seventy-sixth Street, is in the Romanesque style, and is crowned by a glittering globe at the height of 140 feet.

The front vestibule, 14 feet deep and 46 feet wide, is of stone and paved with mosaic.

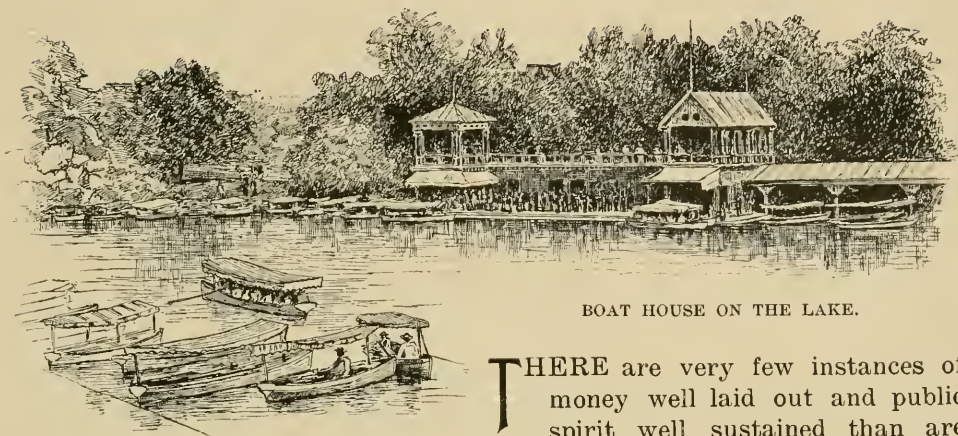
The main auditorium, 70 feet high, has an arched ceiling, and at the easterly end are the platform, pulpit and shrine, of Mexican onyx columns, with gold capitals and bases, supporting an onyx arch, on which are the Tables of the Law, framed in gold.





THE BRIDLE PATH.

# CENTRAL PARK.



BOAT HOUSE ON THE LAKE.

THERE are very few instances of money well laid out and public spirit well sustained than are shown in the rise and progress of that most beautiful of pleasure grounds, Central Park. Forty-five years ago, the ground, now a delightful landscape garden, was wild, rough country, given over to tumble-bugs and harmless grass snakes. The outlines, indeed, were romantic, by reason of the huge boulders and plots of grass that alternated on its surface, and the scattered trees that ornamented it, but useless for farming purposes, and not yet in the path of builders. The boulders were covered with vines and creepers of various kinds, and the trees were gnarled enough for picturesqueness.

The park is a little more than two miles and a half in length, by a half mile in width; it has nine miles of beautiful drives, some 60 feet in breadth, and none less than 54; besides these main avenues, there are a little over five miles of charmingly rural bridle paths and more than twenty-nine miles of walks suitable for lovers who tell the old tale "under the greenwood tree."

Four hundred acres of woodland lend beauty to the place, and numberless rustic seats offer their welcoming arms to the wearied wanderer.

At most seasons of the year the drives are brightened by the glittering equipages of fashion, and the cavalcades of horsemen and women, which course along the well-kept roads, and by the gay dresses of happy-looking promenaders who gaze with interest and delight at the passing show, which lacks nothing of the brilliancy of the London Rotten Row, the "Bois" of Paris, or the "Unter den Linden" of Berlin, save the crowned and coronetted heads of the "Personages" to be seen in these celebrated resorts of the "Haute Monde."

But it is as a refuge for the weary and heavy-laden that the Central Park puts forth its greatest claims to admiration. It is the paradise of the poor, the refuge for the destitute, the great breathing place for the hosts of toilers,



who, in their scant moments of relaxation from labor, find here grounds equal, if not superior, to the most exquisite private gardens of aristocracy.

There are nineteen entrances to the park, which, in the fullness of time, will be fitted with appropriate gates, but at present are wide open to the public. Indeed it were almost a pity to erect bars and obstacles, which savor too much of class distinctions for our land of liberty, and, should the gates be established, they will be more for ornament than utility, for they must of necessity stand open, or be ready to open to all comers.

**The Menagerie**, at Sixty-fourth Street and Fifth Avenue, occupies ten acres of land, but the site is merely temporary, as the true Zoo of New York will be situated on some one of the new parks north of the Harlem River, a proceeding which, however convenient for our posterity, is by no means so for us. Let us hope that the enforced emigration of the *feræ naturæ* may be long delayed.

The first paddock, as one comes from Fifty-ninth Street, is the deer park. Next is the monkey house, in which our distant relations are fed at 9 A. M. and 3 P. M.

No. 3 contains birds of various kinds. No. 4 houses some fine specimens of "Home Sapiens," who are engaged at present in the administration of the park police, vulgarly called "sparrows." This building was originally a State arsenal, and contains a colossal statue of Christopher Columbus, by Miss Emma Stebbins, the celebrated sculptor. In No. 5 reside the larger carnivora, such as lions, tigers, hyenas, and the like, as also the two-horned rhinoceros, the only one of his kind in the country. These interesting but voracious animals are fed at 2:30 P. M., and their table manners are far from polite. No. 6 is the tank in which live, move and have their being, the hippopotami, or river horses, of which one was born in captivity here, on October 4, 1890, being the only native American hippopotamus ever known. These amphibious brutes afford an interesting study in absolute sloth, as they wallow in the water, displaying massive snouts that irresistibly remind one of Gladstone dressing bags, the bottles of the one representing the teeth of the other.

No. 7 is the home of several small black bears, and contains a bath room or tank, in which some sea lions, from San Francisco, disport themselves, grunting to each other with almost articulate distinctness, and looking very disconsolate, probably regretting "the glorious climate of California." A number of water fowl also dwell here and hereabouts. No. 8 contains antelopes.

No. 9 is the elephant castle, in which "Tip," a murderer of the deepest dye, lords it over his fellows by reason of his size and strength. He is 8 feet 9 inches in height, 23 years of age, weighs 9,000 pounds, and has killed six men already. There are more of his kin here, but not of his kind. A farm of "prairie dogs" have a town in the rear of the paddock attached to the elephant castle, thus bringing into conjunction the sublime and the ridiculous.

No. 11 contains cages of foxes, raccoons, opossums, and the bear pit, in which the gruesome grizzly, the pale Polar, and the big black bears of nursery



legend live in ursine harmony, employing their time chiefly in begging from the visitors. There is a walk here leading to the top of the pit, from whence the public can look down, in body, as it already does in mind, on these braggart bullies begging biscuits. (The reader is respectfully requested to observe the graceful alliteration of this paragraph, and if he cannot admire, at least to bear, with it).

As the visitor comes down the steps, No. 12 is on each side—paddocks in which pasture the American bison, erroneously called buffalo, now almost extinct on his native prairies.

The African true buffalo, with his hump, a dainty dish; the Indian zebra, who looks like a convict donkey in his stripes; llamas and vicuñas, from South America, which are a zoological compromise between goat and camel, wild sheep or avadade, from Barbary, and real camels, who, though born and bred in Central Park, are true Orientals yet; and while dwelling in peace and amity with the others, do not amalgamate.

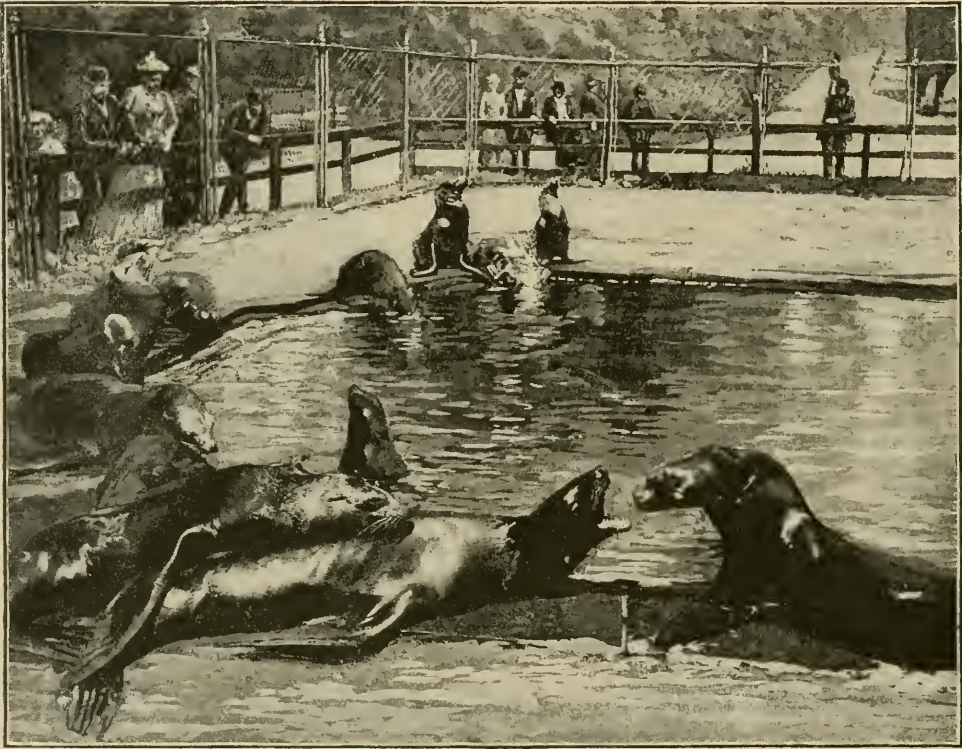
A wire fence restrains the emu of Australia, who is an Antipodean ostrich, and various cranes and storks.

No. 13 holds the house of the smaller mammals, a host of little carnivorous and graminivorous animals too numerous to particularize, the royal eagle, who, like other regal personages, shows but meanly in captivity, is of a dejected demeanor, and prone to shed his plumes, and a variety of water birds.



THE MENAGERIE.

The cheapest and best way to gain a superficial knowledge of Central Park is to pay 25 cents for a course in one of the conveyances that start from the Fifth Avenue and Fifty-ninth Street entrance. These carriages will take the visitor to all the principal points, and return and stop-over tickets are given, enabling the passenger to linger on the road. But this is but an introduction to the beauties of this glorious pleasure-ground; to know and to enjoy it one must walk. The paths, arbors and retired nooks will not yield their hidden charms to the hurried glance of the mere passer-by; like other coquettes they must be wooed, and the course of wooing should run thus :



SEA LIONS.

Starting from the Sixth Avenue and Fifty-ninth Street entrance, the first path on the right leads by a gentle descent to the pretty little "pond," with its LOHENGRIN BOATS, holding twelve passengers and double hulled; like a catamaran, these are propelled by a man treading the wheel of a velocipede which is concealed in the body of a sculptured swan. Fares: Adults, 10 cents; children, 5 cents; 12 tickets, \$1.00; children, 25 cents. This pond is some five acres in extent. Further on is the summer house on Copcot Rock, from whence a view may be had. Then comes the pine-crowned "promontory," and behind this a tiny bridge crosses a narrow strait, where the path diverges, north and south—north to the main driving



road, south to the menagerie. Choosing the northern path, along the drive, across the bridge is a romantic dell which leads to **THE KINDERBERG** (children's hill) called by its Teutonic name in deference to the German population, which is noteworthy for large families and out-door domesticity.

Here is a rustic arbor which can shelter hundreds of people; near at hand are the swings and the dairy, for the delectation and the lactation of the little ones. To the west the path descends to the "CAROUSEL," where are more swings, and ball grounds also. At the southwestern end Umpire Rock lifts its imposing crest, crowned with greenery; still wending your westward way, northwest by west, a lane leads to the Mall through the Marble Arch. This path rises by steps to the Mall, from which one of the most effective vistas in the range of landscape gardening may be obtained.

**The Mall** begins at the Marble Arch, and extends to the Terrace, from which a view of the Lake and the Esplanade can be had.

The roadway is shadowed by double rows of magnificent elm trees and ornamented by statues, some of which are good works of art, while others can lay no just claims to such honor. Nevertheless, even the inferior figures are imposing amid their surroundings of greenery and arching branches, and the Mall resembles those promenades, "under the shade of melancholy boughs," that are the pride of the ancient palaces of Europe.

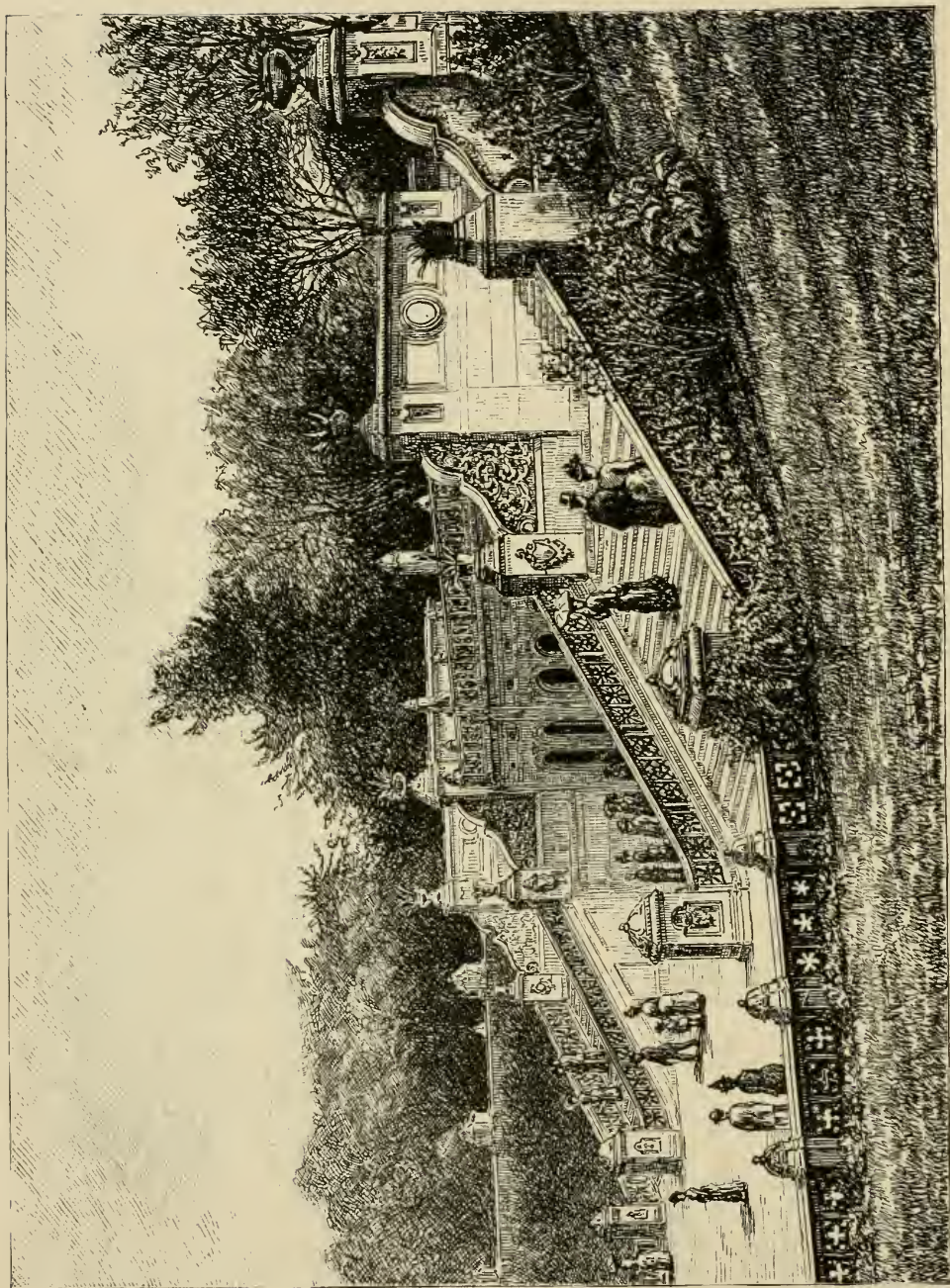
The best pieces of sculpture on the Mall are those of "Shakespeare" and "The Indian Hunter," both of which are placed on the lawn at the southern approach, and are the work of J. Q. A. Ward. A little eastward is a bronze cast of Fratin's "Eagles and Goat."

On either side are ranged at decent distances a copy of the statue of Sir Walter Scott, the original of which is in Edinburgh, sculptured by John

Steele, who is also the author of the statue of Robert Burns. Fitz-Greene Halleck also graces the place, carved by William McDonald, and a bust of Beethoven presides, very appropriately, over the music stand, from which coign of vantage sweet music is discoursed by admirable military bands every Saturday and Sunday afternoon during the summer, to the infinite delecta-



STATUE OF SHAKESPEARE.



THE TERRACE.



tion and mental improvement of crowds of people, old and young. At the north end of the Mall are

**The Esplanade and Terrace.**—The Terrace is built of yellow-colored stone, with three flights of steps leading down to the Esplanade, the middle one of which is subterranean, and passes through a hall lined with glazed tiles and having niches on each side.

The other steps are open to the sky, and on each are panels carved with designs of fruit, birds and beasts. Few ornamental scenes of architectural gardening can equal the fine view from the Terrace over the Esplanade, and to the bold northern shore of the lake, the rude grandeur of which is turned to beauty by the wealth of deep-hued foliage that, during a great part of the year, covers the rugged rocks as with a mantle, for be it known that in the tender shelter of Central Park winter loses its terrors and apes the gentleness of spring.

**The Bethesda Fountain,** which occupies the center of the Esplanade, is a manifestation of the parable, told by St. John, of the pool whose water, when disturbed by the angel "with healing on his wings," brought health to the sufferer, whose "faith made him whole," as it does even at the present day.

The angel seems to have alighted on a rock, and extends his hands over the waters, as calling them up from their rest to exert this wondrous power.

Emblematic figures of Purity, Temperance, Health and Peace, expressive of the esoteric significance of the Legend of the Pool, hold the upper basin, veiled by the falling water.

All the symbolical work was designed by Miss Emma Stebbins.

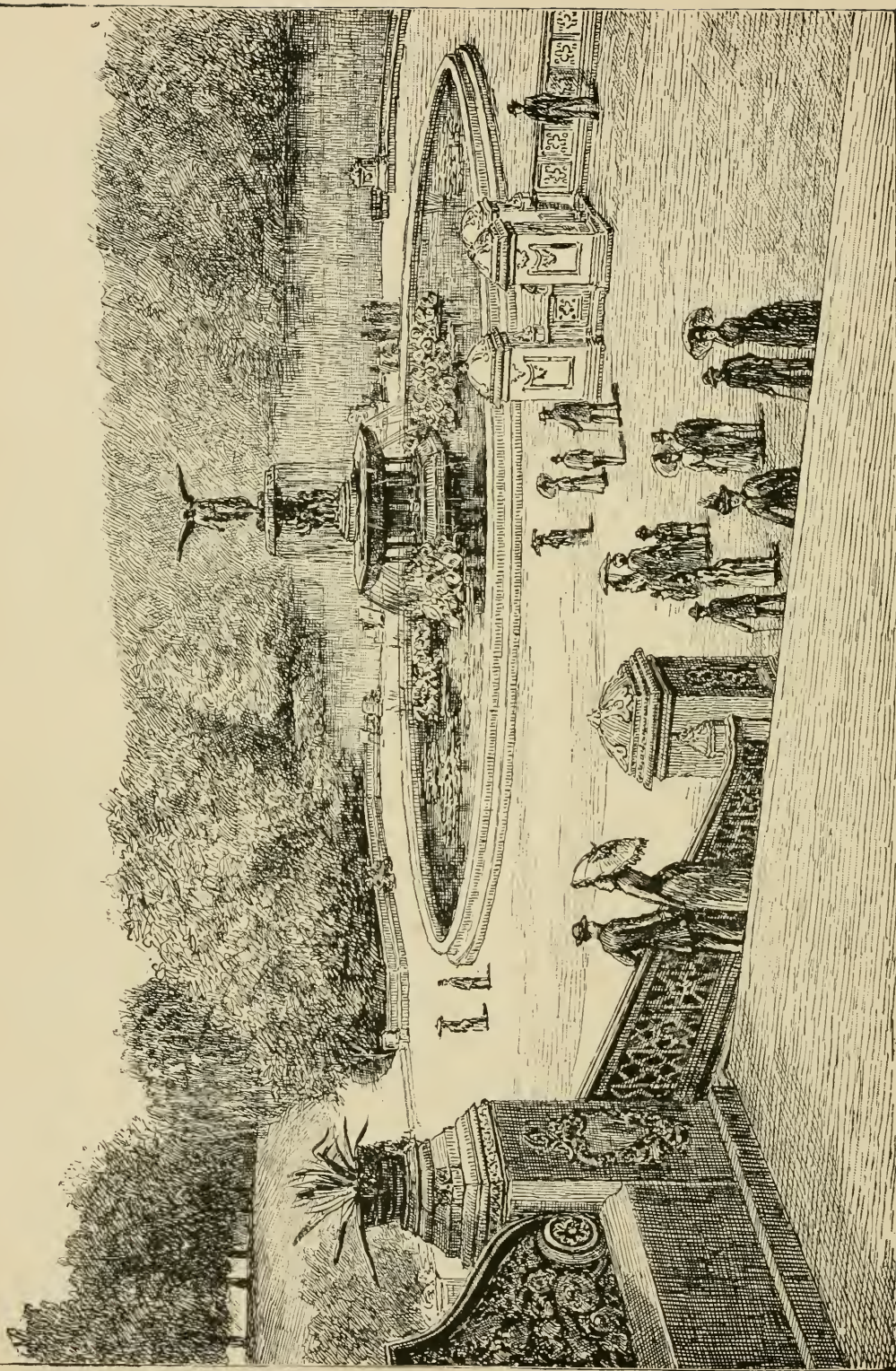
The most important water in Central Park is undoubtedly

**The Lake,** which is twenty acres in extent, and divides in the middle with a strait connecting the parts. There are regular rowboats on this inland sea, for the use of which the following fares are charged: Circuit of lake (two miles), 10 cents, children half price; a party of six, 50 cents, children half price; party boats, one person 30 cents for half an hour, 10 cents for each additional person, children half price. For boats without boatman a deposit of \$2 is required. Boats can be hired from morning till 11 P. M.

From hence a path to the right leads under a bridge to what we will make bold to christen "Lilliput Lake," which covers about two and a half acres, and is situated near Seventy-fourth Street and Fifth Avenue. It is a pretty piece of ornamental water, admirably adapted to the uses it is put to, of a regatta ground for miniature yachts in summer, and a curling ground in winter. The toy yachts give excellent sport, and are, many of them, perfect models and thoroughly seaworthy, and the curling, with its glassy ice and its exciting exercise, draws crowds on the frosty days of winter. One of the most interesting objects in the Park is the

**Obelisk,** a monolith 60 feet long, and, with its base, 90 feet high. It weighs 448,000 pounds, and at the broadest part is 8x8 feet. The inscriptions show that it dates from time of Thothmes III., Pharaoh of Egypt, who reigned from 1545 till 1591 B. C. The column was erected at the Temple of the Sun, at Heliopolis. It was overthrown by Cambyzes (Chaucer's "Cambuscan Bold") between 521 and 525 B. C., and lay prostrate till the Roman





THE BETHESDA FOUNTAIN.



conquest of Egypt. It was then removed to Alexandria by Cleopatra, and erected in front of the Temple of the Cæsars, from which it has been called "Cleopatra's Needle."

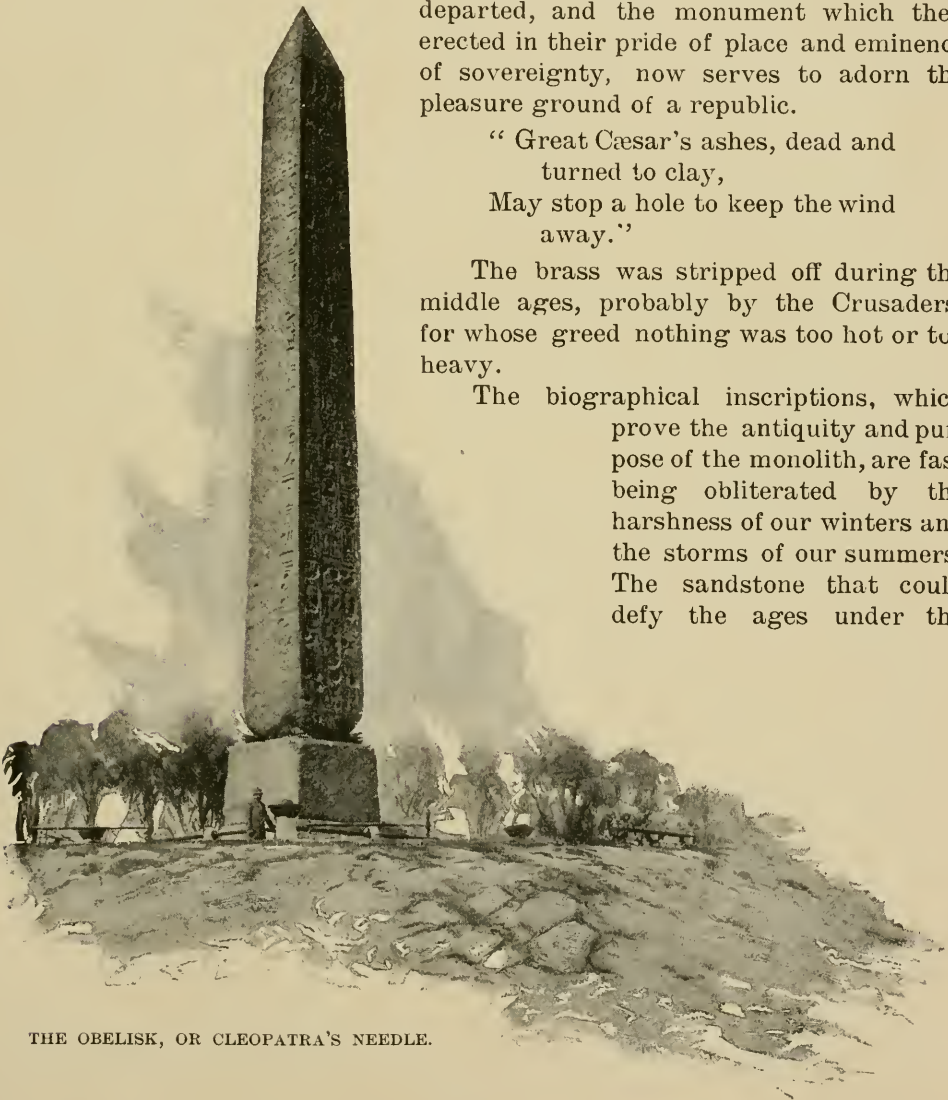
This connection with Egypt's fair, frail queen is, however, merely legendary; nevertheless, the fact remains that the monolith was set up by Thothmes, the Pharaoh of Egypt, nearly 3,500 years ago, and presented to the City of New York by the Khedive of Egypt, Ismail Pacha, in A. D. 1877. In the days of its prosperity this Obelisk was crowned by a casing of brilliant brass, which glistened in the unclouded atmosphere of Egypt as a shining light typifying the undying glory of the Pharaohs or Phras.

The monarchs and their glory have departed, and the monument which they erected in their pride of place and eminence of sovereignty, now serves to adorn the pleasure ground of a republic.

"Great Cæsar's ashes, dead and  
turned to clay,  
May stop a hole to keep the wind  
away."

The brass was stripped off during the middle ages, probably by the Crusaders, for whose greed nothing was too hot or too heavy.

The biographical inscriptions, which prove the antiquity and purpose of the monolith, are fast being obliterated by the harshness of our winters and the storms of our summers. The sandstone that could defy the ages under the



THE OBELISK, OR CLEOPATRA'S NEEDLE.

constant climate of Egypt, crumbles in the rains, winds and frosts of North America, and the melancholy foreigner of past ages stands alone, fading gradually before the rigor of the climate, as the race that hewed it out from the Egyptian rock fades before the vigor of the modern Aryan.

When Captain Gorringe, U. S. N., was busied in removing the Obelisk from its stand of ages, he came upon what he fancied were Masonic symbols in the base, and determined to bring the foundation to the New World, as well as the shaft, so that now we have the whole as it originally stood.

The transportation, on board the steamer *Dessong*, of 1,475 tons of solid stone, was safely effected, and, after a short stay at Staten Island, it was, on September 10, 1880, dragged on rollers from the foot of Ninety-sixth Street and East River to Greywacke Knoll in the Central Park, on which gentle eminence it now crumbles gradually away, as if pining for its native land, like many another enforced exile.

The Free and Accepted Masons welcomed the stranger as an evidence of the antiquity of their craft, and, on October 9, 1879, their Grand Master, attended by upwards of 9,000 brethren, laid the foundation stone with mystic rites, and, on January 23, the Obelisk was unveiled to the admiring gaze of 20,000 spectators.

The *Dessong*, on board which the stony stranger made its trans-Atlantic voyage, was given American registry by special act of Congress, and the total expense of the transaction, amounting to \$102,576, was defrayed by the liberality of Mr. William H. Vanderbilt.

Near Fifth Avenue, and opposite to Eighty-third Street, is

**The Metropolitan Museum of Art**, established in April, 1869, by Legislative charter, "for the purpose of establishing a museum and library of art; of encouraging and developing the study of the fine arts; of the application of art to manufactures and to practical life; of advancing the general knowledge of kindred subjects; and, to that end, of furnishing popular instruction and recreation."

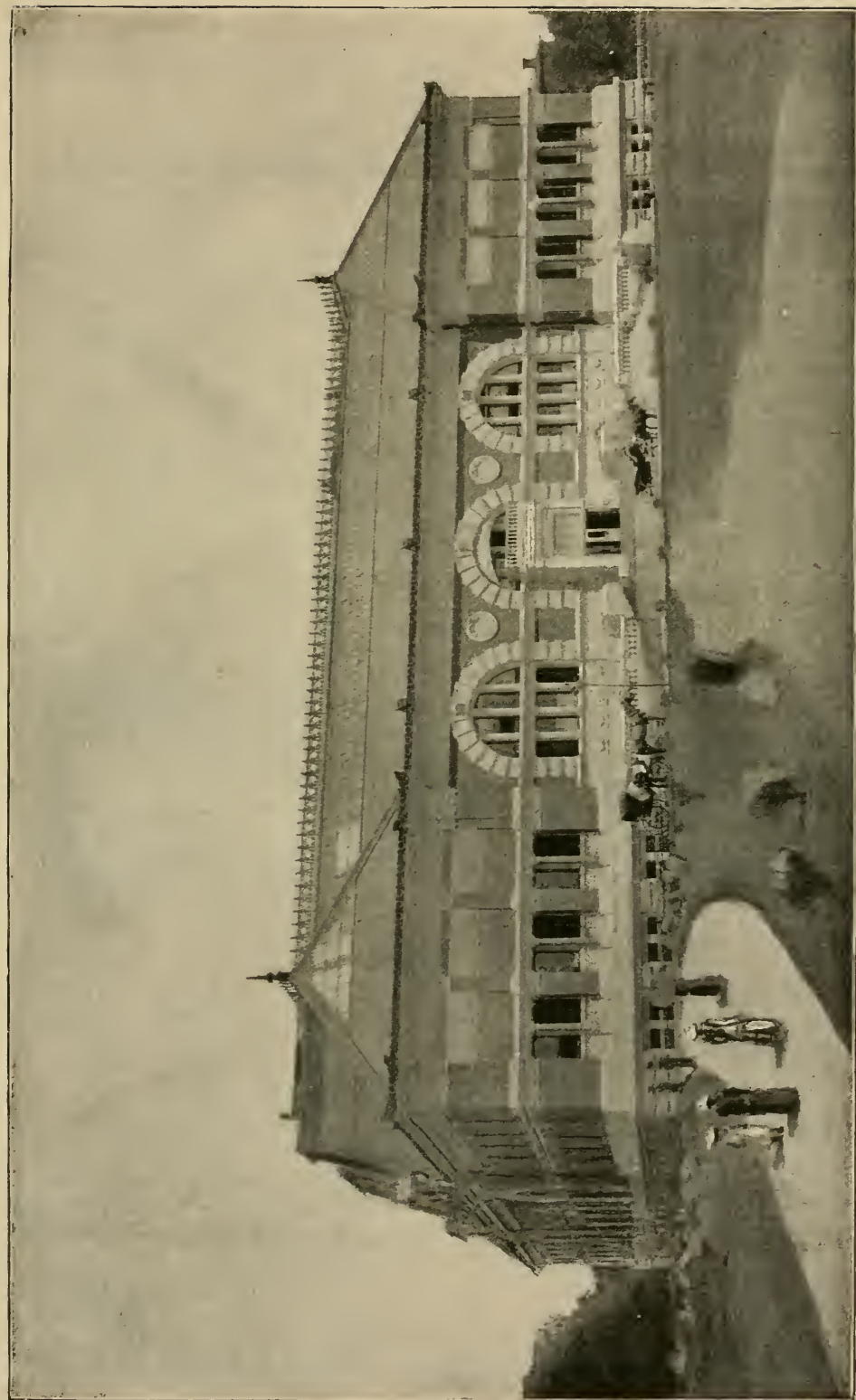
From this little acorn of purpose has bourgeoned a lasting oak of performance, which, though as yet but a sapling, bids fair to spread its kindly shelter over a collection second to none.

At first the Museum had its modest home in a house on Fifth Avenue between Fifty-third and Fifty-fourth Streets, where the acquisition of the Blodgett collection of Flemish, Dutch, French, Spanish and English pictures, made a beginning full of promise for the future.

On the addition, some years after, of the great archaeological collection of more than 10,000 objects, gathered by General Count di Cesnola during his consulate in Italy, among the ruins with which the Island of Cyprus abounds, the Museum was removed to more commodious quarters in the Douglass mansion, on the south side of Fourteenth Street between Sixth and Seventh Avenues.

But this location not offering sufficient accommodation, combined with publicity and dignity of position, the Legislature authorized the construction of a fire-proof building suited to the objects proposed by the Museum in Central Park—surely the most fitting place for such a public treasure. The





METROPOLITAN MUSEUM OF ART.

structure was finished, the various objects of art and interest stored and arranged in it, and formally opened to the public by Rutherford B. Hayes, then President of the United States, on March 30, 1880.

The great entrance leads to the "Hall of Casts of Ancient Sculptures," in which are reproductions in plaster of the most noted works of antiquity.

On the floor east and west are ancient statues; on the top of the wall are reproductions of antique friezes.

From this a passage leads to the "Hall of Architectural Casts," in which is a collection of wrought-iron of the "Renaissance" period. The "Assumption of the B. V.," by Luca della Robbia, hangs at the north end, together with photographs of the works of the della Robbias. This great picture, formerly in the mortuary chapel of the Princess of Piombino, was presented to the Museum by Henry G. Marquand.

In the middle of the hall stands a pulpit from the Cathedral of Vienna, fashioned by Nicolo Pisano, A. D. 1268. Opposite is the façade of the House of the Guild of Butchers at Hildersheim, date 1529, together with many other interesting objects of the sixteenth century. All these casts were bought by a fund bequeathed by Leon L. Willard in 1884.

The painting of "Diana's Hunting Party," by Hans Makart, and tapestries by Fuagud de Lavergne, with Constant's "Justinian," Kraus' "Peace," and Gustav Richter's "Victory," are the most worthy of notice in this hall.

The "Hall of Ancient Sculpture and Egyptian Antiquities," is by far the most impressive in the Museum. Mummies, mummy cases, sarcophagi, bronzes and linen swathings of the dead, give a forcible idea of the gruesomeness of Egyptian burial, and almost reconcile us to our own barbarisms of sepulture.

The Di Cesnola collection is the most perfect exposition of Cyprian, Phenician and ancient Greek objects of art and antiques, to be met with in the world, and proves conclusively that art in its highest development flourished before the Greek and Roman periods, and that they were followers, not leaders.

There are a great many magnificent pictures and statues in the Museum, but the fact that many of them are lent, and also that changes are, as yet, taking place in the arrangements, and even in the spacing of the Museum, prevents any accurate description not in direct touch with the authorities, to whose admirably devised and scrupulously correct catalogue our readers are referred. We must, however, mention the collection of American antiquities in Gallery S, which are of intense and pregnant interest to all students of our country's history.

The next object of interest, after the Croton Reservoir, is the

**Observatory or Belvidere**, which, situated on a rising ground and approached by flights of steps, is a building in the style of an ancient castle with its watch-tower or beacon, from which a fine view of the whole park, in all its flush of greenery in summer and its snow-mantled beauty in winter, may be had. The rock on which it stands bears the name of "Vista Rock," and the tower is 50 feet in height. Pursuing the path towards the west, the

**Museum of Natural History** offers itself to view, situated in an annex to Central Park called Manhattan Park, which stretches from Seventy-



seventh Street to Eighty-first Street, between Central Park west and Columbus Avenue. Although only in an early stage of development, this museum offers great facilities for the study of Natural History and its kindred sciences.

Its nucleus was formed by the Elliott collection of North American birds, and the birds and mammals assembled by the late Prince Maximilian, of Neuwied, and the directors have been steadily and liberally adding valuable specimens and cabinets of fossils ever since its charter was granted in 1869.

The pre-historic Indian relics and the various skeletons of extinct animals are among the most remarkable objects in the museum. And now proceeding towards town, the beautiful

**Ramble** offers its shady paths, rippling streams and romantic woods, to the wayfarer, who can wander at will through a fairy-land of sylvan delights from which "the hum of men" and the noise of the neighboring city is quite shut out.

Not even the legendary Forest of Arden was more sweetly solitary to Rosalind than is the Ramble to the weary wanderer, who seeks its grateful peace after the crowd of interesting objects that has occupied his time during his tour of Central Park.

Here truly he can ramble indeed, careless, happy and thoughtless; all is beauty and the "leafy bosage of the woods" surrounds him. Nature is his guide-book and fancy his map; lawns of emerald turf meet him at every turn, trees of all kinds overshadow him, and flowers in their season bloom for his pleasure, not to be culled, however, "under penalty of the law." Towards the north again, are the

**Block-House**, a relic of Colonial and Revolutionary times, and

**The Old Redoubt**, from which a fine view of Harlem River can be had; and by taking a southerly course from the Redoubt he can reach Mount St. Vincent, cross the head of the Loch, and, descending by the Block-House, quit the park, with regret, at One Hundred and Tenth Street.



# Morningside and Riverside Parks.

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GENERAL GRANT'S TOMB. WASHINGTON AND HIGH BRIDGES.

HARLEM RIVER.

Quitting Central Park at One Hundred and Tenth Street, and turning to the left, the great curve of the Elevated Railroad towers above the heads of pedestrians and drivers in carriages, like the Mohammedan's bridge of "Al Sirat," which is "of the breath of a single hair," and, indeed, this earthly structure seems just as aerial and fragile. The flight of the fabled "Roc" is not more astounding than is the rush and rumble of the cars through mid-air as they sweep round the dizzy curve with, apparently, nothing to support them save the slender pillars and the wire-drawn line that seem quite unequal to the load. To the west is Morning-Side Park, rising gradually towards Bloomingdale Heights, upon which commanding site the splendid Episcopal Cathedral, dedicated to St. John the Divine, will, at no distant day, be erected, and which will be succeeded by streets and palaces, many already in existence, the magnificence of which will cause our beautiful metropolis to rank with the most picturesque and gorgeous cities of the world.

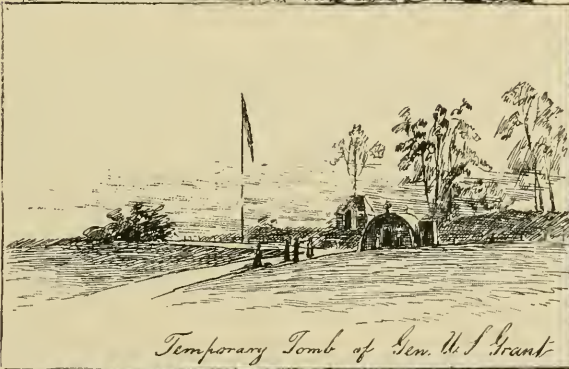
A spacious terrace and a terraced promenade will also enhance the beauty of this park, which, as yet, is but in its beginning.

Still trending westward, Riverside Park is reached, which for nearly three miles runs along a grand bluff of the Hudson River bank, from Seventy-second Street to One Hundred and Twenty-ninth Street, with an average width of 500 feet. Down to the river fall rocky paths, shaded by ancient trees, diversified by great boulders, and relieved by spots of exquisite verdure that would do honor to an earthly paradise.

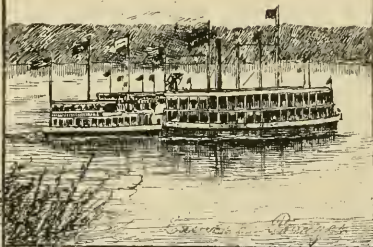
Along the top runs a broad macadamized road, ascending and descending in gentle slopes, and bordered by splendid mansions and groves of leafy beauty. On the inner side vistas of wondrous charm meet the eye at every gap in the thick foliage that extends upwards from the river's brink, in many cases the tops of the trees being below the gaze of the promenaders on the road above. The magnificent Hudson spreads his silvery plain of waters, glancing in the sun of morning, glistening in the heat of noon, gilded by the setting orb of day in the evening, and scintillating with a million stars at night. To our thinking, this Riverside Park is the most beautiful of all the greenwood fringes of beautiful Manna-ha-ta.

The future destiny of this lovely quarter is that of fashion, and when Fifth Avenue shall be a busy street of shops, Riverside Avenue will be the home of aristocracy. At the upper end of the park, to the right, is the monu-





*Temporary Tomb of Gen. U. S. Grant*

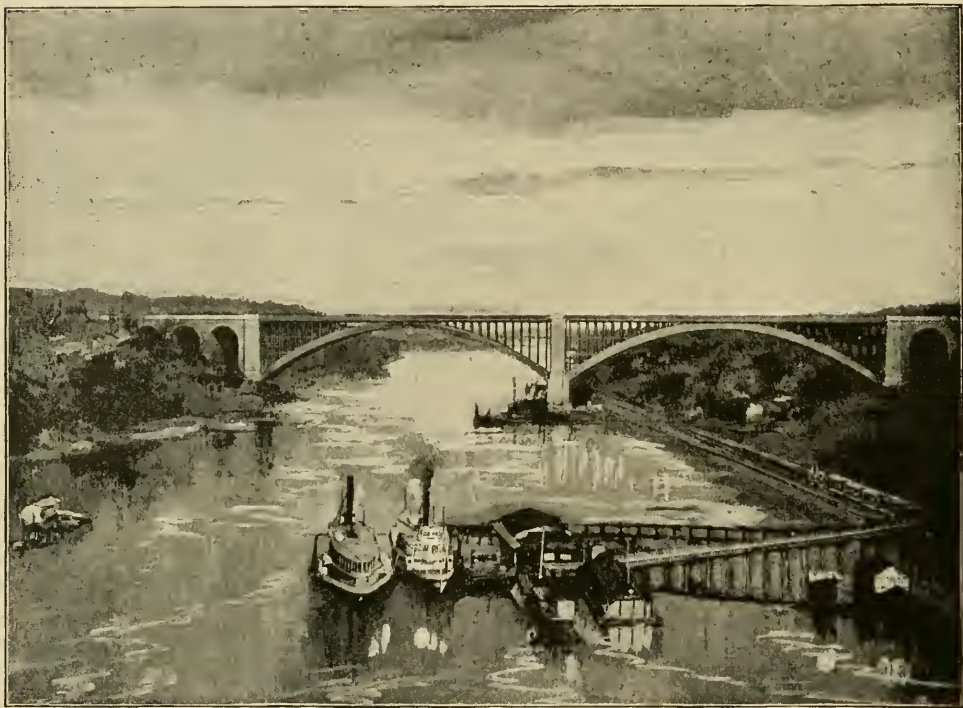


RIVERSIDE PARK SKETCHES.

ment in process of erection to the memory of General U. S. Grant, whose honored remains will lie here in perpetual state for the reverence of generations yet unborn.

The mausoleum, when completed, will be a grand memorial of a grateful people's love.

The base is a square of 100 feet at the ground and 160 feet at the base line. The lower part of the monument is Doric, the upper Ionic, and the apex is a pyramidal dome on four arches, with groups of statues. In front of the main entrance is an equestrian statue of the great commander, "In his habit as he lived," and in the crypt will be stored the personal relics, banners,



WASHINGTON BRIDGE, HARLEM RIVER.

and other remembrances of the greatest soldier of modern days. The designer of this grand national work is John H. Duncan, and the cost will exceed \$500,000.

In strong contrast to this massive and imposing shrine of a hero is the pathetic little white marble tomb of a little child. Between the warrior's monument and Claremont Hill is a modest grave with a stone inscribed :

"Erected to the memory of an amiable child,

"St. Clair Pollock.

"Died July 15, 1797, in the 5th year of his age."

Here, the saviour of the Union, full of years and honors,



There the babe, whose bud of youth was never to expand into the bloom of manhood.

“Requiescat in pace.”

It was a graceful act of the City Fathers to leave the child's last bed undisturbed while making room for the hero.

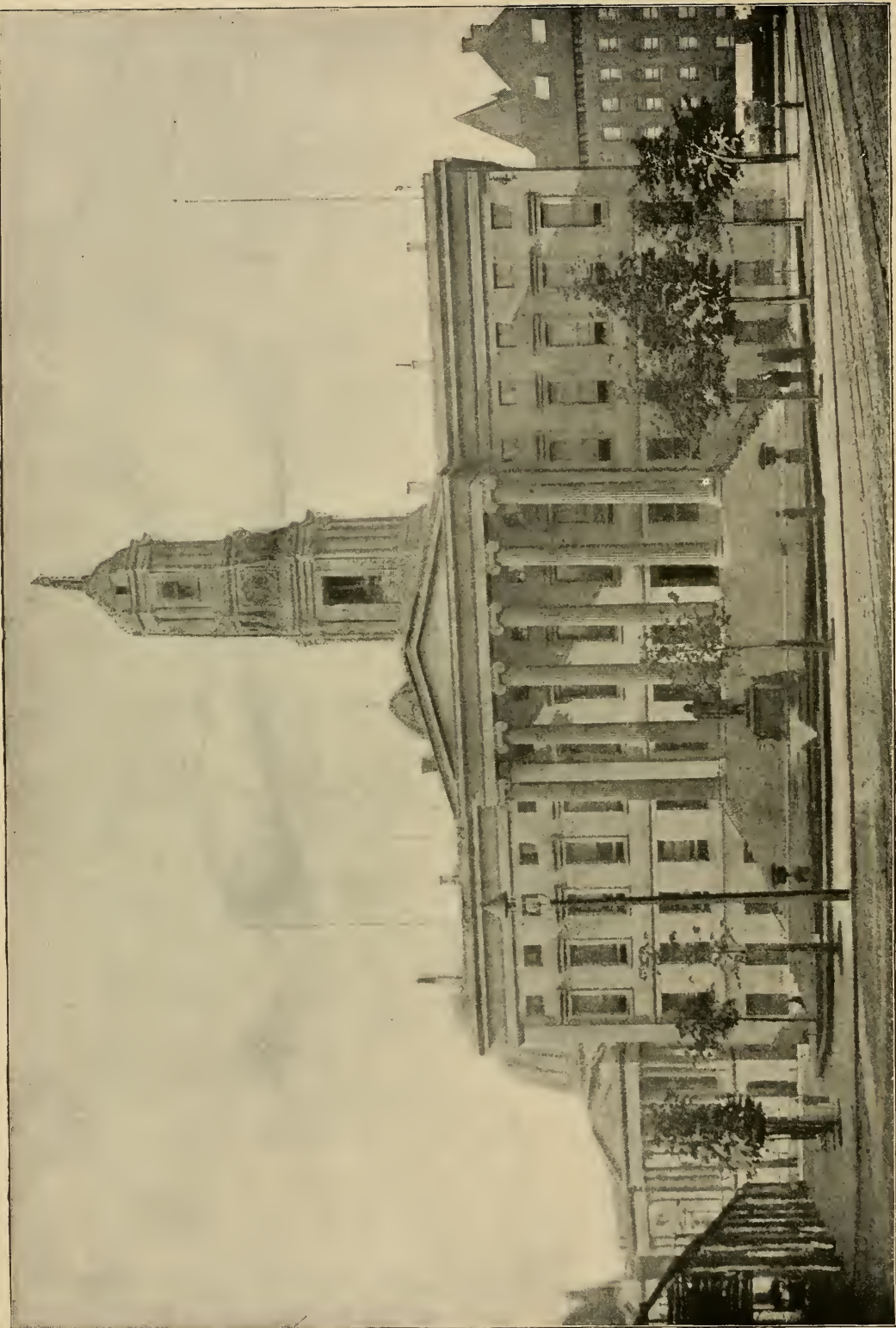
Taking the cable road at the curve at the corner of One Hundred and Twenty-fifth Street and Amsterdam Avenue, and passing through Carmanville, the magnificent new

**Washington Bridge** is reached, a structure of two immense arches spanning the Harlem River at One Hundred and Eighty-first Street, from Amsterdam Avenue on the west side to Boscobel Avenue on the east. From the vantage ground of its splendid level roadway and spacious sidewalks, a magnificent view of the river winding along between its high banks of living green, brightened by the gabled roofs of many fine houses, and enlivened by beautifully laid out and carefully kept grounds and garden, may be enjoyed.

It has been said by captious critics that the building of Washington Bridge was a political “job.” It may be so—for, alas, politics dip deep into the core of our greatest institutions, but if it were a job it was a very good one, for it has secured to this telescopic city, which extends its narrow length like a lazy tongs between its cramped sides, a fitting passage to the town of the future that will spread broadly over the mainland, when Manhattan Island is given over to business, and is truly a “city” in the full sense of the term, while the wide district beyond the Harlem will be the fashionable “Faubourg” or residential suburb. The bridge itself is a thing of beauty and symmetry, and a credit to New York.

Crossing Washington Bridge, and turning down a romantic country road to the right, the inquiring traveler will descend by a rocky road on

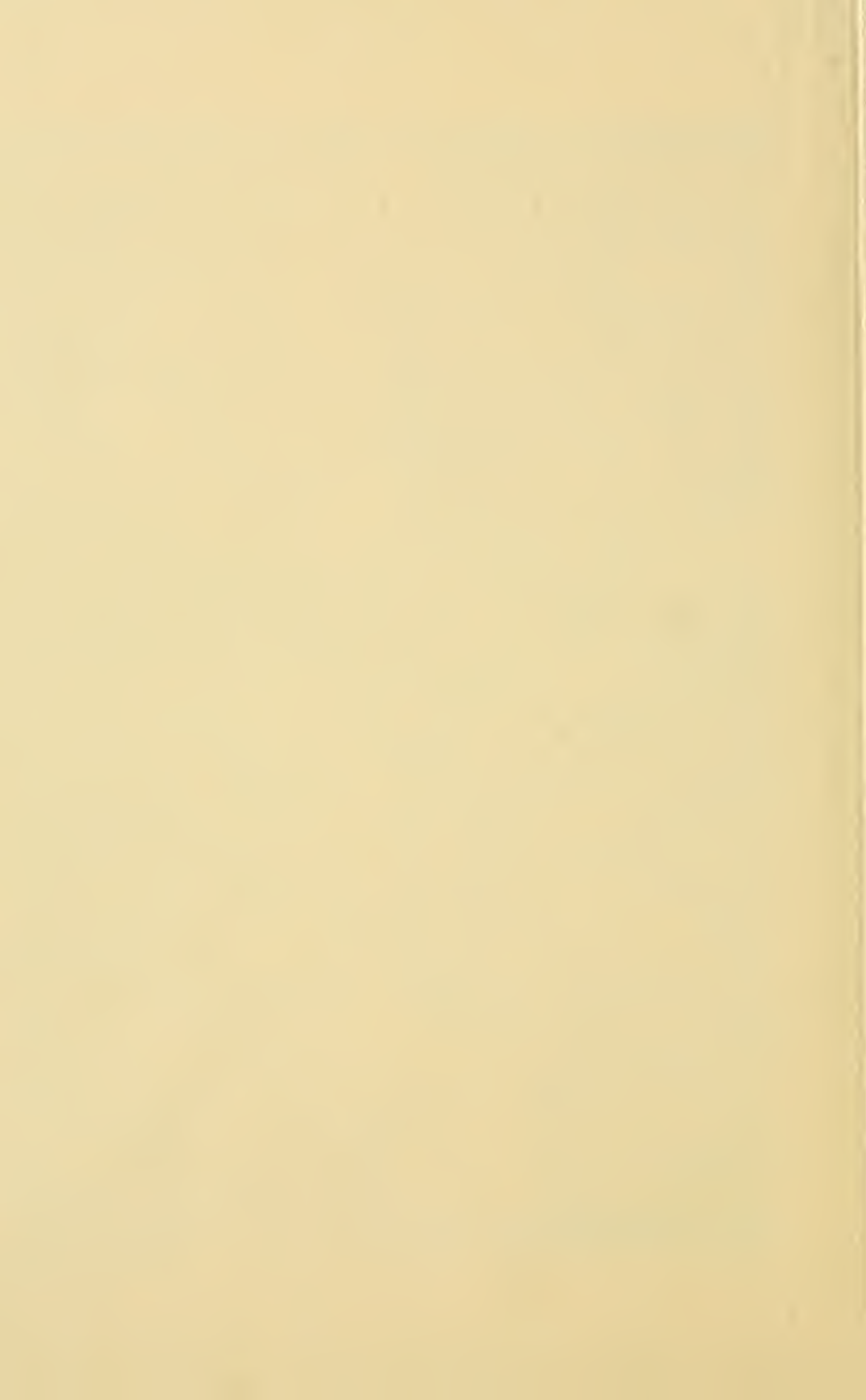
**High Bridge**, an aqueduct built to lead the waters of the Croton River across the Harlem in the days when the great modern conduit that now supplies the arterial circulation for New York was undreamt of. With its thirteen fairy-like arches, and the narrow, ærial footpath, this connecting link makes a picturesque feature of the landscape, but, like Othello, “its occupation is gone,” and it is now more ornamental than useful. It leads, however, to a pretty little park and a water tower embedded in greenery on the opposite side, from which the wanderer, having completed his survey of the great city, from Dan to Beersheba, may either clamber back to the cable road and so retrace his steps, or he may stroll down “*Lover's Lane*,” an exquisite rural path formed over the old aqueduct, till he reaches the Elevated Road, and is swept back to the heart of the metropolis, “a wiser,” but, we trust, not “sadder man.”



THE BROOKLYN CITY HALL AND COURT HOUSE.

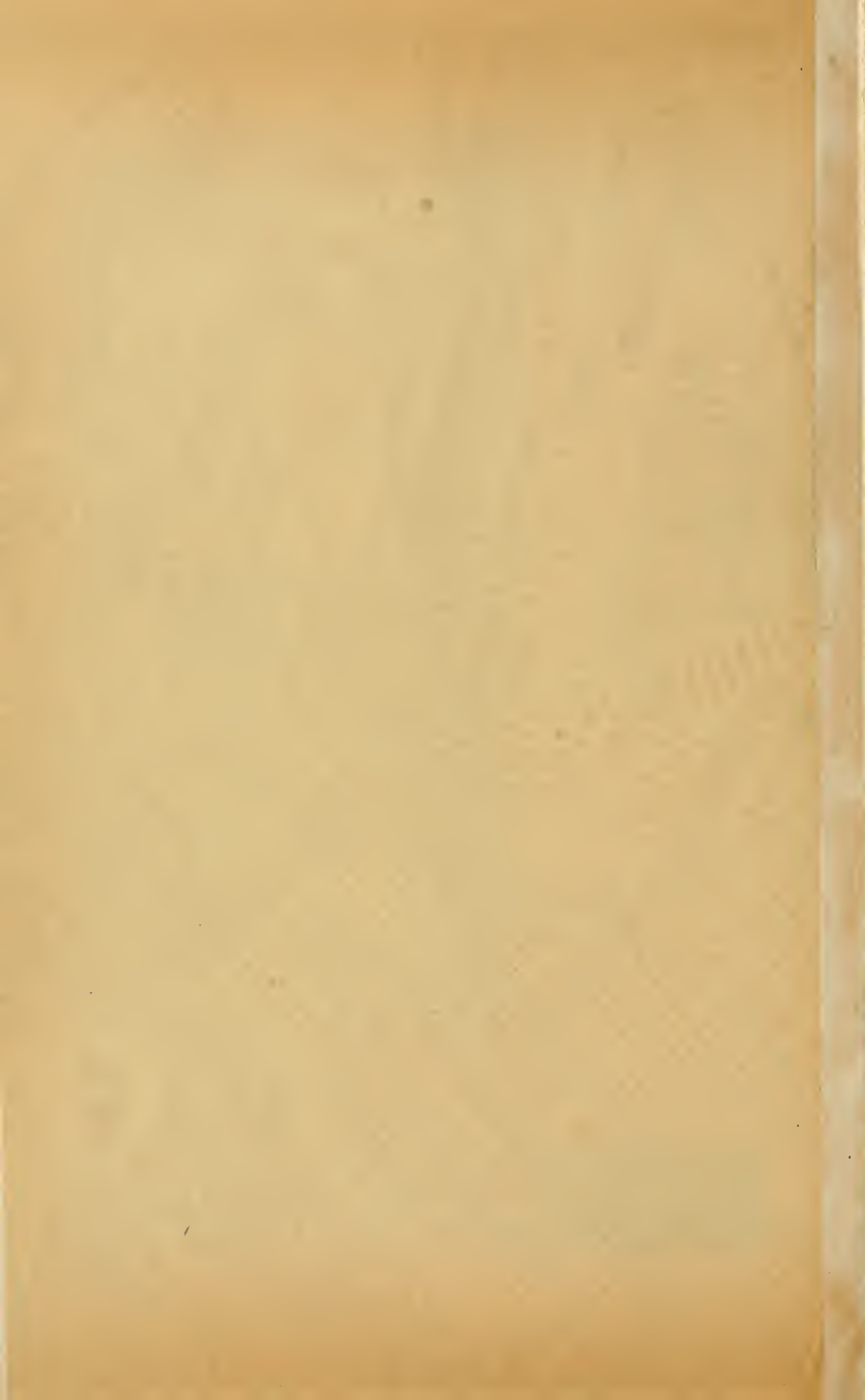














# BROOKLYN.



VIEW IN PROSPECT PARK.

In looking over the various attractions of this city, one must say with Brooklyn folk, how much is owing to James S. T. Stranahan. To his efforts the beauty of Prospect Park is due and also the Eastern and Ocean Parkways and the Concourse at Coney Island. His determination and great influence helped him to overcome the monetary objections to putting through his ideas of opening these pleasure grounds.

Probably Mr. Stranahan is the only private citizen who ever saw a statue of himself erected by the city in reward for his progressive spirit, brave heart and charities.

This is one instance where a man has had a living joy in the appreciation of his good works by his townsmen. The sculptor, Frederick MacMonnies, selected to execute the statue of Mr. Stranahan was also a citizen of Brooklyn, though educated in Paris, and makes his home in this city.

Mr. Augustus St. Gaudens has spoken in highest praise of the statue which was unveiled in Prospect Park. It is fitting that the likeness of Brooklyn's progressive citizen, who has made its interests his life work, should stand in the park he himself was the chief mover in planning. And not alone in beautiful inland scenes does Brooklyn excel. The view of New York Harbor, as seen from any high elevation, is one never to be forgotten. With the ocean, river and bay surrounding it, this city cannot fail to be a healthful one.

Many of its citizens have their business in New York, and make their homes in quiet Brooklyn. It is called a city of homes. And indeed its excellent facilities for rapid transit make it easily reached by business men, who, although having their offices elsewhere, still cling to Brooklyn as their home. One of the most famous, sacred dwellings in America, is the church formerly under the charge of Henry Ward Beecher.

**Plymouth Church** has almost lost its own name in the more famous one of its late preacher, and "Beecher's Church" is oftener asked for by the traveler than "Plymouth." This edifice is in Orange Street, between Hicks and Henry Streets. It is easily reached from Fulton Ferry, in fact it lies within five or six minutes' walk. Like its one-time master, the church is made on the order of extreme simplicity. No superfluous architectural ornamentation is noticeable. It is a plain, old-fashioned brick building. It seats about 2,800 people. A smaller building, in the rear of Plymouth Church, is given over to the Sunday-school class, lecture platform, and church parlors. Who can forget, having once been present at those delightfully informal meetings held by Mr. Beecher in the lecture room; it was as though the celebrated speaker was talking to his own household, he appeared so absolutely free from all restraint.

During its famous minister's life, Plymouth Church derived an income of \$70,000 a year from the sale of pews alone. Passers-by often enter and remain for the service, not so much to hear the sermon as to be reminded of and to see the surroundings of the great man who is gone. Many of the notes set down by Mr. Beecher for his discourses in this pulpit are now carefully preserved by his wife. From time to time she sends to various magazines anecdotes of his experiences while director of "Plymouth."

**The East River Bridge Terminus.**—On the Brooklyn side the terminus is in the square bounded by Fulton, Prospect, Sands and Washington Streets. The Brooklyn supporting tower is just north of the Fulton Ferry-house; it contains 38,214 cubic yards of masonry. This tower rests upon a caisson, sunk in the river, a distance of 45 feet below the surface. The caisson is 168 feet long by 10 feet wide. The total height above water of the tower is 278 feet. The construction of the East River Bridge began January 2, 1870. The first wire was sent out May 28, 1877. The cable-making commenced in earnest on the 11th of June, 1877. The approach from the terminus to the anchorage of the East River Bridge on the Brooklyn side measures 971 feet. This approach is supported by iron girders and trusses, which rest at intervals on piers made up of masonry or short iron columns built within the blocks. This Brooklyn terminus is 68 feet above high tide.

The first travel on the Bridge began May 24, 1883.

Passing on, one comes to the junction of Fulton, Court and Joralemon Streets, and here stands the handsome

**City Hall.**—Brooklyn may well be proud of this building. It is built of white marble. The roof of the portico is supported by six columns in the Ionic style of architecture. It is 75 feet high, and is divided into a basement and three stories. On the top a tower is erected, and here the town clock can be plainly seen both day and night. This clock points





HEROIC STATUE OF HENRY WARD BEECHER IN CITY HALL PARK.

its huge hands at a distance of 153 feet from the pavement below. The tourist cannot go far astray in looking for the building, for its stately appearance and important situation mark it as a noble city build-

ing. Not far from the City Hall, on Fulton Street, is the Kings County **Court House**.—The main structure is of Westchester marble, and the style of the architecture is Corinthian. It was built in 1862, and cost \$550,000. It is heavily trimmed with iron. The entire cupola is composed of iron ribs and panels. The Court House extends back into Livingston Street, on which thoroughfare, and in the rear of City Hall, stands the

**Municipal Building**.—It will be seen that all these buildings of public justice are close together, forming a very important part of Brooklyn within a small area. The Municipal Building is of marble, and is occupied by the Chief of Police and other officers, to whom one has only to apply to be shown immediately over the entire large structure. Near the Municipal Building, and directly in front of the City Hall, is the celebrated bronze figure of

**Henry Ward Beecher**.—It is fit that so public-spirited a citizen's statue should be put in the very heart of the city. As will be seen by the onlooker, Mr. Beecher's clerical coat, rough-caped overcoat, and broad-brimmed hat, are represented by J. Q. Ward, the sculptor, exactly as he wore them during life. He is represented as standing on a pedestal of Quincy granite, and to the design of this pedestal, R. M. Hunt, the artistic architect, lent his master hand. The statue itself is 9 feet in height, the pedestal 10, and the figure of the slave kneeling on one side measures 6 feet and 2 inches. The very keynote of Mr. Beecher's character seems to be caught and expressed by the sculptor, in the firm mouth, the defiant head, the kingly attitude of Brooklyn's most prominent citizen. In life Henry Ward Beecher drew thousands of visitors across the river to listen to his resonant voice and fearless tongue, to hearken to his plain spoken counsel and fine reading of the marvelous gospels. Those who saw him open his Bible and heard him read:

*"There was a man sent from God, whose name was John."*

How can they ever forget? . . . . .

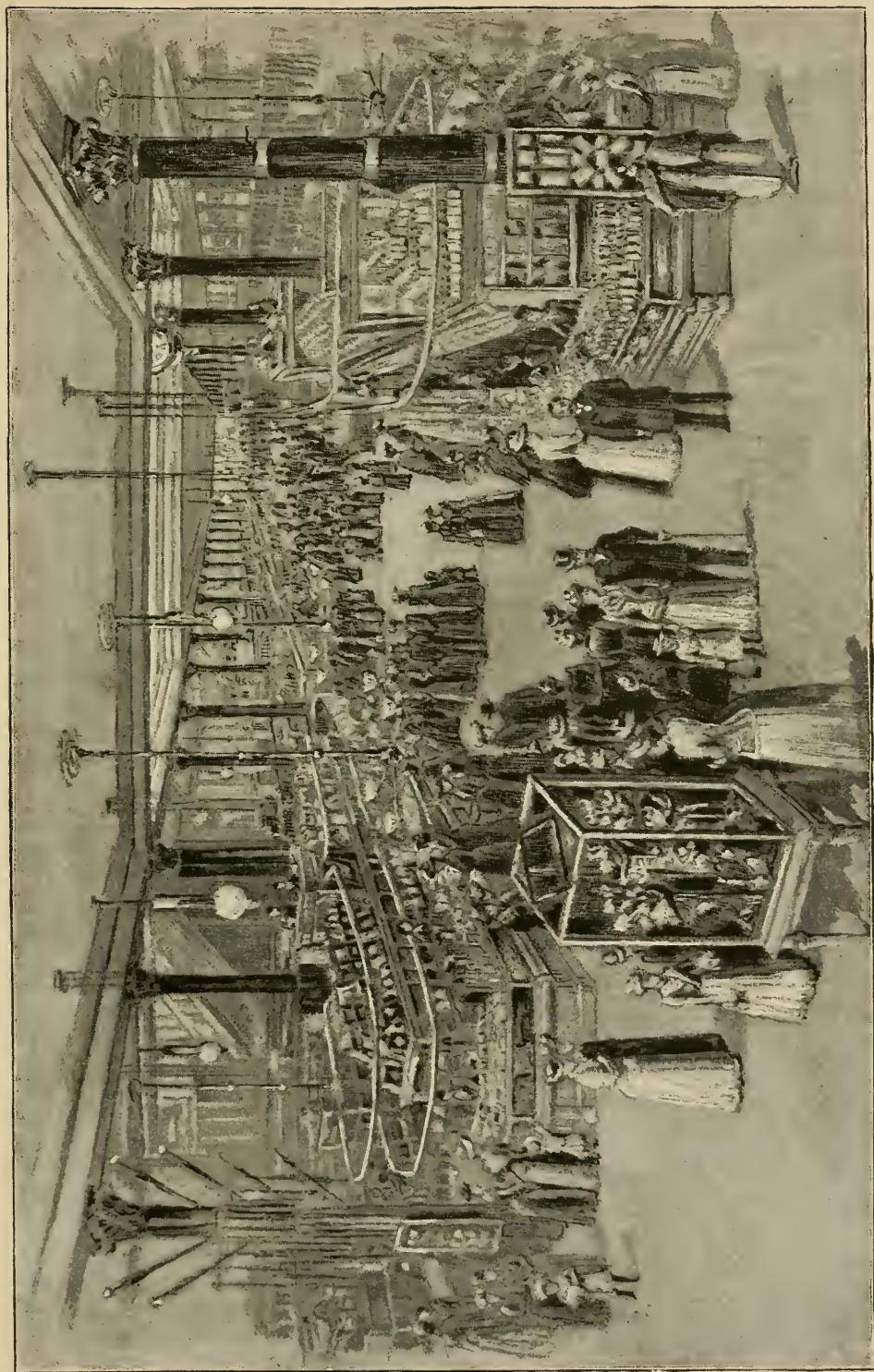
**Fulton Street**.—The busy rushing throng, that surge through this thoroughfare make one think one has stumbled into a bit of New York. Nor is the New York bargain-hunter missing. Many a woman gets up early in the morning to take a journey over the river and see if Brooklyn's bargains are really as fine as advertised.

Fulton Street is about five miles long, running from Fulton Ferry to East New York. It is on Fulton Street that we find the enormous store of Wechsler & Abraham.

With a frontage of 125 feet on Fulton Street, what wonder that a colony of women keep watch in front of these celebrated show windows? Never decreasing, the crowd can be found at any hour of the day.

But inside there is plenty of room, the store is built on such an enormous scale. Let us step in a moment. What can we say in sufficient praise of a building containing four miles and a quarter of shopping floor, nine miles of steam piping, and the largest private electric plant in the world. Adjoining the dressmaking parlors, we find the Louis XVI. white and gold room. The firm calls this beautiful salon an effect room, and here evening costumes are fitted and tried on the customers. It is said that over forty thousand





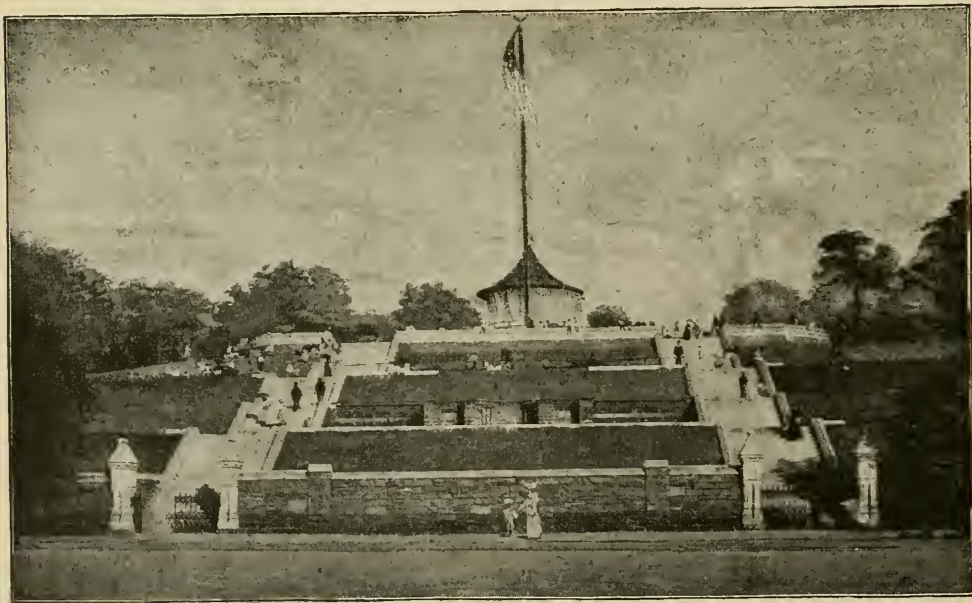
MAIN AISLE OF WECHSLER & ABRAHAM'S STORE.

shoppers are in the store daily, and yet there never seems a crowd once one gets in. In the street outside, it is, of course, another matter. The main floor can be seen from the mezzanine elevation above, and it is a most interesting sight to the shopper to pause here a moment and look at the hundreds of men, women and children below. The millinery department is on the mezzanine floor, and here a little section of Paris seems to be transported. An odd feature of Wechsler & Abraham's enormous building is that it contains within its walls a little cobbler's shop, so any alterations desired by customers in their shoe department are made on the premises. The firm has a private stable for its horses, and this is a novel sight if the shopper is fortunate enough to gain admittance. Stall after stall of finely groomed and well fed horses testify to the generous treatment these animals receive at the hands of the firm.

To return to the store: a little visit to the upholstery work room would not prove wasted time. Here theatre curtains are made; also draperies for private houses, hangings, and the like. On the second story the furniture floor is located. Here one of the most extensive stocks of furniture ever shown is constantly being added to. Many New York houses are furnished with this firm's luxurious fittings. The art embroideries are made on the fifth floor; here hundreds of women are employed.

In fact, there are so many attractive and varying features of this mammoth store, that the traveler passing through Brooklyn has missed one of its most enterprising sights should he neglect to pay it a visit.

**Holy Trinity Church** is the leading Protestant Episcopal Church in Brooklyn. It is built on Montague and Clinton Streets, of brown stone, in



THE APPROACH TO FORT GREENE.





BROOKLYN TABERNACLE.

Gothic fashion, and was erected in 1847. It cost \$230,000, and is the highest church in Brooklyn.

East of the City Hall one finds, between Myrtle and De Kalb Avenues, a park once known as Fort Greene, but now called Washington Park. It lies on a rising ground, and contains about thirty acres of land laid out in walks and lawns, surrounded by a stone wall.

During the War of the Revolution, Fort Greene was an important post. There are now many fine residences facing this pretty, restful park. In what contrast to this cheerful scene is the gloomy

**Raymond Street Jail**, a Gothic building, built of red sandstone. It is a handsome, imposing structure; but we will pass quickly from it to the well-devised and thoroughly equipped

**City Hospital.**—The hospital is put up on elevated ground in Raymond Street, near De Kalb Avenue. It has a front of 200 feet, and consists of a main building four stories high, with wings of three stories. Let us turn in brighter ways. By going to the west from the City Hall, we come upon two fine buildings devoted to the fine arts, the Academies of Music and Design.

**The Academy of Music** was erected in 1860, at a cost of \$200,000, by a stock company. It is of brick and Dorchester stone, and has a front length

of 236 feet, with a width of 92 feet in the rear. The interior is decorated in quiet and most commendable taste. The seating capacity is small, possibly allowing an audience of 2,300. Many great singers have tuned their sweet notes within its walls.

**The Academy of Design** adjoins the Academy of Music, and it is a very ornamental structure, built after the Gothic style, of brown sandstone. It has one small and two large rooms for the exhibition of pictures; these are lighted through the roof.

This building communicates with the Academy of Music on the second floor by large doors. The Art Association of Brooklyn holds exhibitions here twice a year—in the spring and fall. Admission can only be obtained by a member's card. Many of the pictures that are first exhibited by the New York Academy of Design come to the Brooklyn exhibition afterwards. After the fashionable opening night of the Brooklyn Art Association, the pictures shown are always left for three weeks, and may be viewed free of charge.

At the corner of Pierrepont and Clinton Streets, just adjoining Trinity Church, stands the building of the

**Long Island Historical Society.**—This is a fine brick structure, with terra-cotta and stone ornamentations, and was finished in 1880. It contains a hall, a library of 26,000 volumes, an equal number of pamphlets, and a museum.

If the visitor to this interesting place is not a resident of Brooklyn, he or she must be admitted through some member of this society. Members pay \$5 a year entrance fee, and the same sum in annual dues. Life members pay \$100 in full for fees and dues.

Quitting scenes of song and art, we will go on to the big, gray stone church, the

**Church of the Pilgrims**, of which the Rev. Dr. Storrs is the pastor. This edifice rears up its tall spire on the corner of Henry and Remsen Streets. The wall of the main tower contains a piece of Plymouth Rock on which the Pilgrims landed. Evidently Dr. Storrs is not content with Peter as the sole rock of his church, and has put a bit of Puritan element in instead.

Occupying the entire block between Greene, Clinton and Waverley Avenues, is the Titanic pile of

**The Brooklyn Tabernacle**, of which the celebrated preacher, lecturer, editor and traveler, Dr. T. DeWitt Talmage, is pastor.

The predecessor of this magnificent edifice was burnt down in October, 1889, and such was the vigor displayed by the members of the congregation, and the architects and workmen engaged, that the new church was dedicated in April, 1891.

The exterior is a mixture of many styles of architecture, very expressive of the multiform aspect of its human representative's mind and doctrine; for Dr. Talmage is his own Pope, and issues his own bulls. There is a mediæval earnestness about it, combined with modern efflorescence, that reads like one of the doctor's sermons, or rather, harangues, cast in stone like the tables of the law. Inside, the building presents the aspect of an immense amphi-



theatre, with two great galleries, and a platform or stage in place of the "pulpit drum ecclesiastic," in the narrow confines of which the dramatic exhorter would be "cabinned, cribbed and confined."

The organ, which supplies the musical accompaniments to the orator's eloquence, is the largest in the United States, and the third largest in the world. It is of vast power, and its stops are of varied quality and force. It can "roar you as gently as a sucking dove," or bellow like a cyclone, at the player's will.

The building will comfortably accommodate more than six thousand



A DOCK AT THE NAVY YARD.

people, and yet the speaker's softest whisper is plainly audible throughout its whole extent.

In the interior "memorial wall" three great stones are builded. One, from the hill of Calvary, another from Mount Sinai, and the third from the "Mars Hill" of Athens, where St. Paul bore his testimony, brought by Dr. Talmage, in loving remembrance.

The finest street in the City of Brooklyn is

**Clinton Avenue.**—It is very wide, and lined with enormous shade trees. Beautiful houses are built upon either side of this perfectly kept thoroughfare. It is to Brooklyn what Madison Avenue is to New York, only

we cannot make any equal comparison, as Clinton Avenue is so far superior.

If we return to Fulton Ferry, and make a fresh start, we reach the United States

**Navy Yard.**—The yard is situated on the south shore of Wallabout Bay. The grounds embrace an area of 144 acres, and include over two miles of wharfage in the harbor.

Forty-five acres of these grounds are inclosed by a high brick wall. The enormous Dry Dock is one of the important features of the Navy Yard, and one that is always pointed out to the guest. This dock is built of granite, and the main chamber is 286 feet long by 35 feet wide at the bottom, and 307 feet long by 98 feet wide at the top. It is 36 feet deep, and can be emptied of water in four and a half hours by ponderous steam pumps. The dock was built at an expense of \$2,000,000.

**The Naval Lyceum**, founded in 1833 by the officers of the United States Navy, is situated in the Navy Yard. It contains a large collection of curiosities, and fine geological and mineralogical cabinets, and added to these is a fine library.

The Marine Barracks are built a little east of the Navy Yard. On the opposite shore of Wallabout Bay is the

**Marine or Naval Hospital.**—This building accommodates 500 patients, and is well appointed in the interior. From the outside it is an imposing structure. The purchasing and disbursing office for the naval buildings and the yard itself is at No. 29 Broadway, New York City.

In looking through hospitals, one should not forget the Brooklyn

**Methodist General Hospital.**—Though still a young institution, it is one of the most charitable enterprises to which the Methodist Church has ever given its name and aid. The Methodist Church in the United States is not a wealthy order, and the hospitals built by other denominations have been obliged to take in the Methodist sick.

But at length Mr. George J. Seney, son of a Methodist clergyman, offered in 1881 to give \$200,000 to found an institution such as the Methodist General Hospital. Mr. Seney intended to have the work completed by outside donations. But, nevertheless, he continued to give until he had furnished the amount of \$410,000. Then the church was asked to give \$60,000, and Mr. Oliver Hoyt, since dead, added to these sums \$5,000, and Mr. John Slayback \$10,000 more. Several beds have been endowed. The Robinson Brothers, of New York City; Mr. William Hoyt, of Stamford; Mr. T. H. Suckley, of Rhinebeck, N. Y.; Dr. A. H. Cheseborough, of Hoboken; and Mr. William S. Johnson, of Poughkeepsie, N. Y., are entered on the hospital records as being early donors of sums of \$5,000 each to endow beds in this excellent institution.

Mr. Seney made special stipulations in giving the money to found the hospital, that, although the building should have the name of the Methodist General Hospital, its doors should be open to "Jew and Gentile, Protestant and Catholic, heathen and infidel," on the same terms.

The hospital grounds occupy one entire block. The buildings front on Sixth Street, and consist of a central house and two large pavilions on each side. A tower rests on the main building, and the height from its top to the



ground is 126 feet. The hospital is built of brick and New Jersey freestone, and is fireproof, the stairs, floors, beams, partitions and roofs being of iron inside and asbestos. The first story, 18 feet high, holds the nurses' dining rooms, the manager's room, general reception room, toilet rooms, clerks' and superintendent's offices, and the chapel. The latter will seat 160 people. The second story contains living rooms for the matron and private rooms for paying patients. The third story has a ward of beds. The nurses' dormitory is on the fourth floor. There is also an apartment for insane patients and a dormitory for servants.

This hospital is free to the poor, but those who can pay, even a trifle, are expected to do so, according to their means.

To return to less useful and more cheerful scenes. After a long day sight-seeing, let us have an evening at the theatre, remaining at whichever one we like the best of those we look into.

“ Let us rest ourselves a bit.

Worry? what's the use of it?”

**The Amphion Theatre** may be found on Bedford Avenue and South Ninth Street.

**The Bedford Avenue Theatre** is located on South Sixth Street, near Bedford Avenue. And on Fulton Street, near Grand Avenue, one comes to the

**Criterion Theatre.**—This may be reached by the Elevated Road on Grand Avenue.

**The Grand Opera House** has its home on Elm Place, near Fulton Street.

And on Fulton Street, just opposite the City Hall, we find the

**Park Theatre.**

**Proctor's Theatre** is on South Fourth and Driggs Streets.

Many a man prefers his club to the theatre, and what wonder, when Brooklyn club life is famed as being truly delightful.

**The Brooklyn Club** is well known and very popular with its members.

**The Hamilton Club** is situated on the corner of Clinton and Montague Streets. At 65 and 67 Putnam Avenue, one passes the

**Lincoln Club House.**—This artistic building was finished in 1890. It opened its new doors on Lincoln's birthday, on February 12. Although organized for a political club, it has dropped all politics, and its members meet for social purposes only. Architect R. L. Davis, of Brooklyn, designed the house. It is four stories high, with a two-storied extension in the rear. The style is suggestive of the early French Renaissance fashion of architecture. The upper part of the first story is panelled with stained glass windows. The building cost \$39,000.

On the corner of Lincoln Place and Eighth Avenue, we see the Montauk Club.

**The Thomas Jefferson Club** is on Boerum Place, not far from Fulton Street. A branch of the famous

**Union League Club** is on Bedford Avenue and Dean Streets. . . .

Leaving the clubs, we find another and perhaps more intellectual place of interest, the

**Brooklyn Library**—indeed worthy of close inspection. It is situated on Montague Street, near City Hall, and is easily reached by the Elevated Railroad. It was once known as the Mercantile Library, but has now taken the name of the city. The design is Gothic, and the house was built in 1868. Its cost was \$150,000. It contains a library of over 50,000 volumes, and the large reading rooms are always filled with students and travelers. Other libraries may be found in the

**Lee Avenue Academy**, situated on Lee Avenue near Division Street. Also in the

**Pratt Institute**.—This stands on Livingstone, near Court Street. The

**Polytechnic Institute** can be seen in Ryerson Street, near De Kalb Avenue. And the

**Packer Institute** is on Joralemon, near Clinton Street. Let us now turn our footsteps to beautiful

**Prospect Park**.—Brooklyn folk much prefer this to the Central Park of New York. The area of ground within its limits covers 510 acres. The principal entrance, on Flatbush Avenue, known as the Plaza, is ornamented by a statue of President Abraham Lincoln. A fine fountain also greets the eyes of the tourist, and that most effective and beautiful object,

**The Memorial Arch**, a monument to the soldiers and sailors who fell in the great Civil War of 1861-'65.

It is a Triumphal Arch of the style found so impressive in the Arc de Triomphe de l'Etoile, in Paris. It stands across the roadway, near the fountain, just as the Park entrance is reached.

Solidity, not meretricious ornament, characterizes the style of this massive tribute to patriotism and bravery, and the inscription appropriately reads:

“To the defenders of the Union.”

1861. 1865.

The design is due to the genius of John H. Duncan, a native of New Orleans, La., and well known as the architect of many beautiful and impressive buildings here and elsewhere.

The drives extend over a distance of eight miles; and beside these eight miles of carriage road, there is still a distance of three and a half miles of bridle-road. Fountains, arbors, rustic seats, drinking wells, and beautiful shrubberies are found on every hand as one goes through the Park. The highest point of land,

**Lookout Carriage Concourse**, is seven-eighths of an acre in area, and 186 feet above the level of the sea. On a clear day, the traveler can obtain a marvelous view from its summit, looking upon the Highlands of Navesink, Staten Island, the Kill Von Kull, the Palisades, and the hills of Orange. Here refreshments are served to the tired tourist.

A large parade ground stretches out of the southern end of the Park, used mostly by the National Guard. The Park is reached by horse cars from

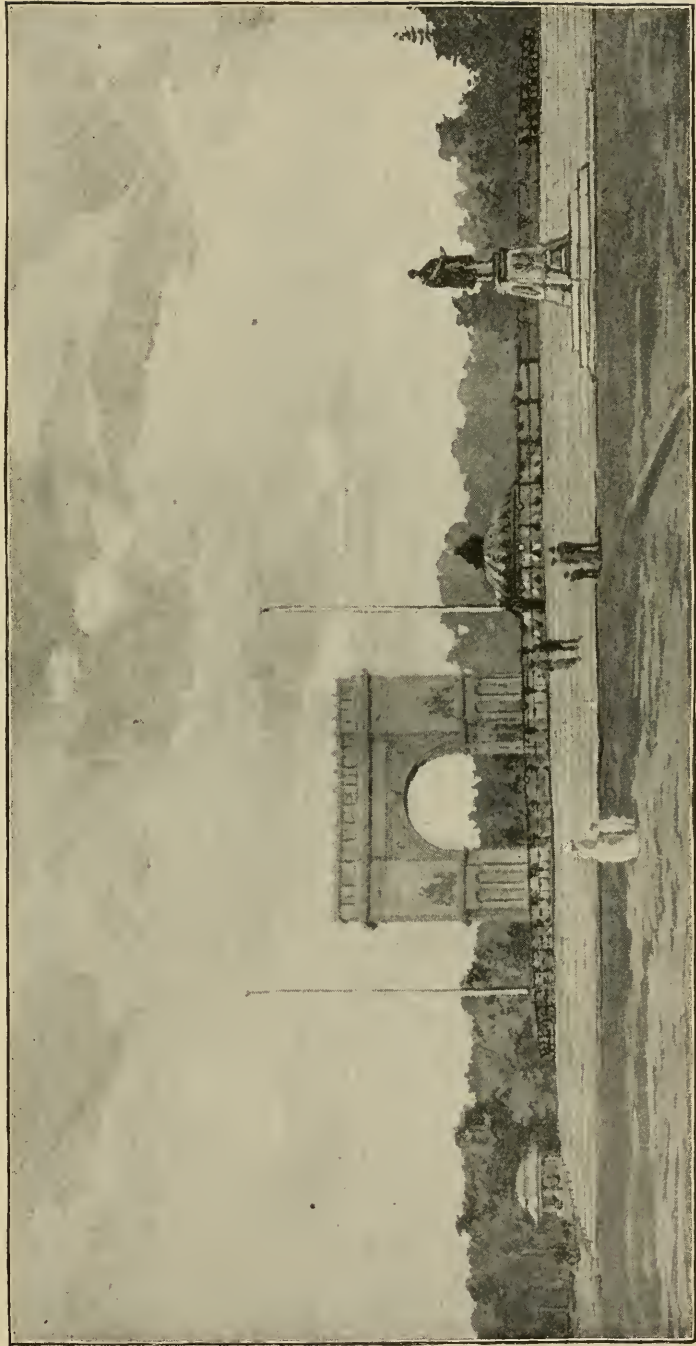


the Brooklyn side of Fulton Street, Wall Street, South and Hamilton Avenue Ferries and Williamsburg Ferries.

Park carriages will, for a cost of 25 cents, take one to the principal spots of interest therein. The finest drive in Brooklyn is

**Ocean Parkway.**—It runs from Prospect Park city line to Coney Island, a distance of over five miles. The sight-seer will next find himself in beautiful, peaceful

**Greenwood Cemetery.**—This celebrated city of the dead contains 450 acres of land, with eight lakes, supplied with water from a reservoir on Fountain Hill. The cemetery is drained by subterranean pipes. It has eighteen and a half miles of stone laid avenues and seventeen miles of paths. The first interment was



MEMORIAL ARCH AT ENTRANCE TO PROSPECT PARK.

made in September, 1840. This cemetery has five entrances, and the **MAIN ENTRANCE**, at Twenty-fifth Street and Fifth Avenue, is by far the handsomest, as the recesses over the gateway are filled with groups of statuary. At the southwestern end of Valley Water is the figure erected to the memory of

**John Matthews.**—This monument was designed and executed by Professor Carl Muller, and the full-length figure of John Matthews is carved on the sarcophagus, while a stone canopy is erected above, supported by sculptured marble. Near Oak Avenue, on Locust Hill, we may see the famous

**Monument to Horace Greeley.**—This tribute, given by the printers of America, represents, in a bronze bas-relief, Horace Greeley as a young man at work at his case with the composing stick in his hand.

Passing on to Fir and Vine Avenues, the beautiful chapel built in memory of Mary Dancer comes into view. Miss Dancer, in life, was a most charitable woman, having given over \$300,000 to religious and humane institutions. The interior of this chapel is of choicest marble, and contains two finely chiseled figures. The floor is tiled and the roof vaulted. In the lot belonging to the late

**James Gordon Bennett** we find a group of statuary of rare Carrara marble. The work was executed in Italy, and represents a woman kneeling in supplication to God for her child's safe keeping. In Bayside Dell the statue of

**DeWitt Clinton** is seen in colossal size, and made of bronze. A monument to

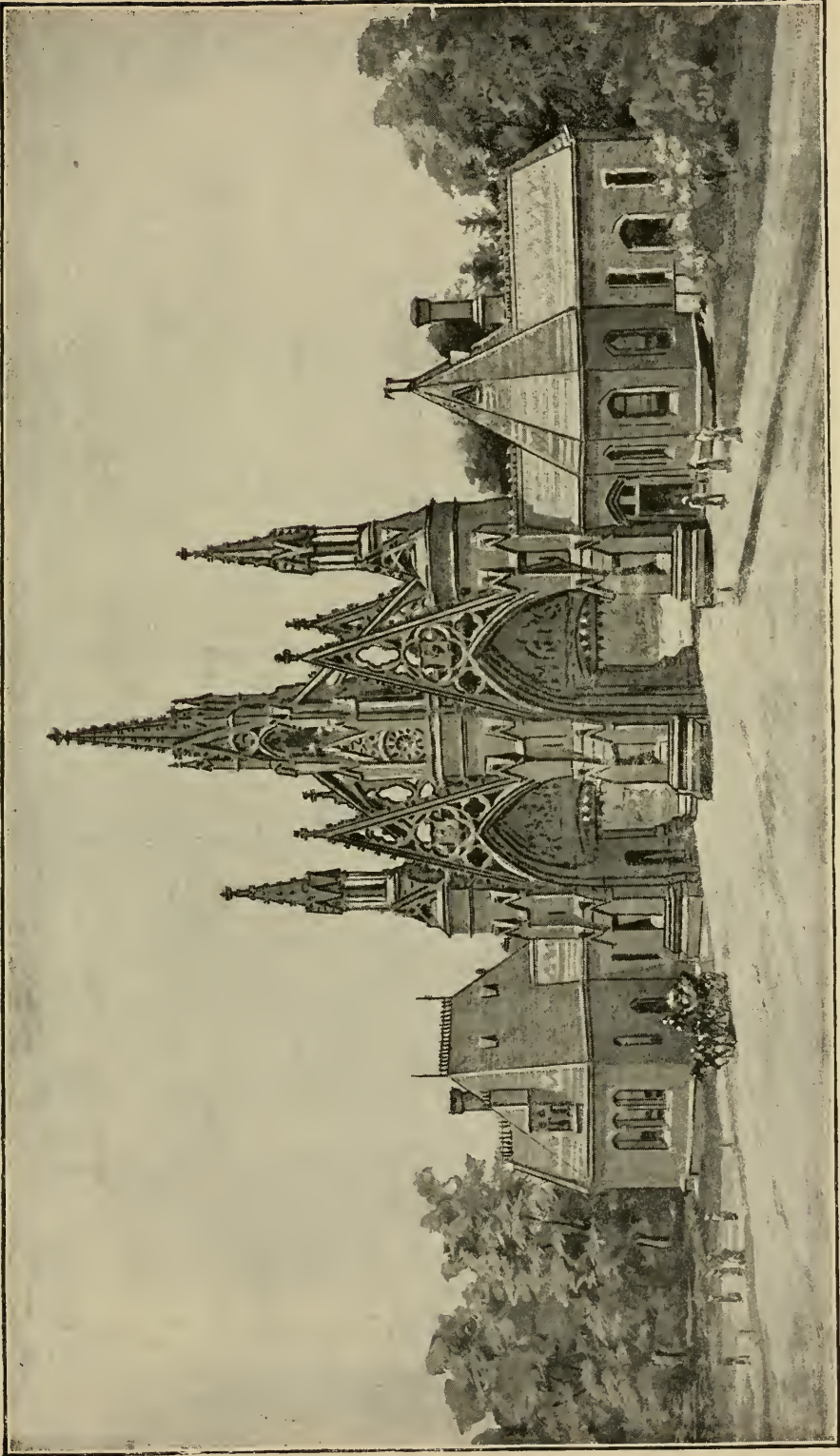
**Louis Bonard** is erected on Battle Avenue, by the Society for the Prevention of Cruelty to Animals. This tribute was given Bonard in memory of the large sums of money and great personal assistance he gave this humane society. . . . .

There are also to be seen in this beautiful God's acre a monument on Hill Ridge to the memory of six brothers named Brown, who perished in the wreck of the steamship "Artis;" likewise the Firemen's Monument, erected by the old-time Volunteer fire laddies.

On High Wood Hill stands a remembrance of Morse, the inventor of electrical telegraphy; another to Roger Williams, the founder of Rhode Island; and one to Henry Ward Beecher, in Section 140.

C. K. Garrison has an oriental tomb on Vernal Avenue; and the Sea Captains, a memorial of Captain John Correja, on Vista Avenue, fitly companioned by the Soldiers' Monument on Battle Hill, in memory of the men of New York who died in the struggle between the Federals and the Confederates; and the Pilot's Monument, erected in remembrance of Pilot Thomas Freeborn, and the plot of the fire victims at Bayview and Battle Avenue, in memory of one hundred and five unrecognized bodies of those who perished on the night of December 5, 1876, in the burning of the Brooklyn Theatre.





MAIN ENTRANCE TO GREENWOOD CEMETERY.



MANHATTAN BEACH HOTEL.

And now, from the colony of the unknown and the famous dead, from the resting place of the mourned as well as the forgotten, we must turn away. 'Tis said "we have no time for grief."

Our attention is called to the gayest of Brooklyn's environs—to

**Coney Island.**—This is the great excursion resort for all classes of Brooklyn and New York.

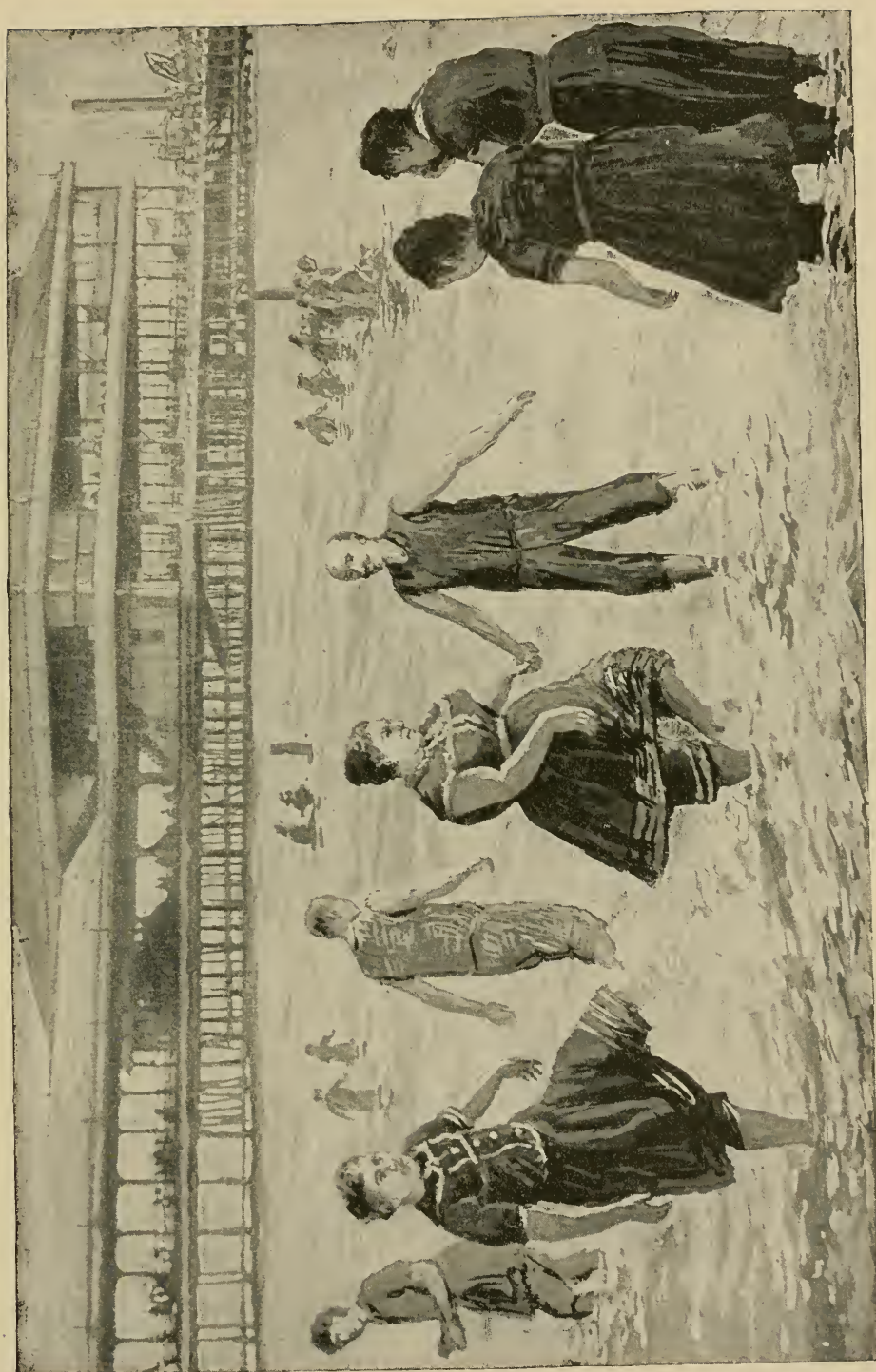
It is distinguished by no particular refinement. Of the hurrying, jostling, noisy crowd, that rushes wildly from one attraction to another, very few are Coney Island visitors for more than the day. Tourists or pleasure seekers seldom care to remain over night. The part of the Island known as Brighton Beach and Manhattan Beach is much quieter, and several shades more exclusive, and West Brighton has fairly good hotels and restaurants which are not expensive.

Among the varied attractions that draw crowds to Coney Island, the bathing must not be forgotten. Nowhere is there a more commodious beach, furnished with all manner of appliances for the natatory art and for the safety of those who indulge in its practice. Besides, there are life-savers in abundance, courageous, hardy fellows, who think nothing of risking their own lives, if, perchance, they may save those of others—a gallant, though, alas! unrecognized band of heroes.

To their presence we owe the safety with which surf bathing is carried on here during the season, and it is, indeed, delightful to contemplate the luxuries of a sea bath on this sloping shore and in these ozone-laden billows.

Health and cleanliness are both served by the Coney Island beach and its guardians, and their presence is far more attractive to people of good taste than the garish and plebeian delights afforded in such plenty by the hosts of amusement purveyors that throng the avenues of this American Margate. Notwithstanding the somewhat boisterous nature of the Coney Island style, there





BATHING NEAR THE IRON PIER, WEST BRIGHTON.

is a deal of solid comfort and innocent pleasure to be got by a visit to this liberally-disposed place of summer resort, and many would pine if by chance the sea should swallow it up, as is not impossible.

The Manhattan Beach and Oriental Hotels give excellent satisfaction. During the summer the guests here are daily entertained with music and fire-works every evening.

From Manhattan Beach, one may, by taking a ferry, reach

**Rockaway Beach.**—Coney Island in its busiest part and Rockaway Beach are much alike.

Rockaway is only twenty miles from New York City, and is reached by railroad and steamer. If the bathers weary of the heavy ocean surf while bathing at this resort, the still waters of Jamaica Bay are at their service, for Long Island is bounded on one side by the Bay. At the eastern end, where the beach joins the main land, is the village of Far Rockaway; there are several good hotels here. Some very beautiful homes have been put up by old residents, and the little place is quite exclusive. It is an agreeable spot in which to pass even a fortnight, but it is not a tourist's resort. Immediately east of Rockaway is

**Long Beach.**—Here cottages may be hired, and if one prefers to live more cheaply, the hotel accommodation is very good. This place is reached by the Long Island Railroad.

On the shore of Great South Bay lies the colony of

**Babylon.**—The bathing here is one of the strong attractions. The hotel is very good indeed, and its terms are reasonable. With blue fishing near at hand, Babylon is fully appreciated by its summer settlers.





## JERSEY COAST.



Not only is the New York of the present rapidly blossoming into a beautiful city, but its surroundings are going to resemble the picturesque suburbs of an ancient city. One of the prettiest is

**Seabright.**—This is one of the gayest summer cities on the coast. Its visitors are sure of a happy season, for there is an air of democracy about the place that makes its little world akin. The private houses, built by some of its residents for summer homes, testify to their faith in the continued popularity of the resort, for large fortunes have been expended on these dwellings. Some of the finest country houses in the State are built on Rumsen's Neck. Seabright has a novelty for its visitors in the little fishing village called Nauvoo.

The famous Seabright Lawn Tennis and Cricket Club has a house and grounds on the Rumsen Road. The hotels are excellent, and the tourist has the choice of several. The drives in and about Seabright make it a favorite place for horsemen. Unlike many resorts, its popularity has steadily increased, until it is now one of the most popular places on the Jersey Coast. It is not an uncommon occurrence for Seabright visitors to exchange calls with their friends at

**Monmouth Beach,** a much quieter spot than Seabright. The Beach rejoices in old settlers, who come back year after year, content to miss the summer festivities going on in gayer places. One of the odd features of this coast retreat is that it boasts of having no regular hotel. There are some few cottages—about twenty-five—that are let to friends of the regular residents. A large dining-room in the Monmouth Beach Club House is at the service of these cottagers. No stranger is allowed in the club dining-room, so it will be easily seen that although possessing charms of which its owners are rightly jealous, this resort is not one to appeal to the stranger. There is a Casino, where private theatricals are given, and some very fine home talent has been discovered on its boards. In the lower part of the Casino a billiard-room for

the use of the citizens may be found. How different is Monmouth Beach from the festive

**Long Branch.**—"The Brighton of America" is a name often given to this watering place. It gains its original title, however, from the adjacent branch of the Shrewsbury River. This town is known to have been in sole possession of the Cranberry Indians in 1734. Consequently much historic lore is connected with it and its immediate suburbs. It was not until in 1753 that white men settled there. The treaty these first residents made with the Indians was an interesting one, since such a peculiar bargain was never made before or since.

The Indians insisted on a wrestling match before they would even consider a transfer of a portion of their land. The white man must be able to throw down an Indian before he was thought fit to live amongst the Cranberry tribe. After the Indian had been beaten in the contest, the settler was allowed as much land as he could walk around in one day.

The Long Branch we see now is so worldly a place one cannot readily imagine it as the home of the savage. It is a seashore cosmopolis. It has any number of fine hotels and churches. Its nearness to Monmouth Park make it a headquarters for the racing fraternity. There are many private houses in Long Branch proper, still its suburbs are the spots selected by its quieter guests. Hollywood, near the West End Station, is a peaceful little colony that boasts of being a village within itself. It has one hotel and many private cottages. Its bathing pavilion is one of the most complete places of its kind known in America.

The West End Hotel also has put up a delightful pavilion for the use of its guests. Long Branch can be reached by the Iron Steamboats, Pier A, North River, and the Central Railroad of New Jersey. A continuation of Long Branch is

**Elberon**, a place something after the style of Monmouth Beach. Quiet and exclusive, the wealth of its residents tends towards their success in keeping out the too noisy tourists. Elberon's land is in the hands of those who prefer to sell it to their personal friends, or, at least, to people of known good standing. Both General Grant and President Garfield were fond of the peace they found in this little refuge. Indeed, it was here that President Garfield found the truest peace of his life, the peace that *passeth all understanding*. The Francklyn Cottage, where the President died, is always a noted spot for sight-seeing folks, who look at it with reverent eyes.

The Elberon Casino is a dainty little building, finished in excellent taste. The Elberon Hotel was also built by the stockholders in the Casino. Just south of elegant, fastidious Elberon, is the jolly and non-exclusive

**Asbury Park.**—It is here that many Methodists make their summer headquarters. Camp meetings are the most pronounced feature of Asbury Park's attractions. It is probably due to the religious influence exerted by these summer pilgrims that liquor has been banished from the place, and it has gained the name of being a temperance town.

In fact the most noted anti-liquor movements ever started were planned at the open-air meetings.



Many of Elberon's visitors come from Asbury Park to see the sights, returning at night. There is much to be seen of Bohemian artist life in this popular resort. Painters, actors, journalists, illustrated newspaper artists, singers, and, in fact, all sorts and conditions of men, are to be found here, mingling together as one. Having many of the same characteristics as the Park, and situated near it, is

**Ocean Grove.**—Here camp meetings are also held during the entire summer. The attraction to many tourists of the Grove is the belt of pine that runs back of the coast, a continuation of the same stretch of wood that begins at Long Branch and grows south. Under the pines picnic parties congregate at all hours of the day, and song, laughter and good cheer ring out all along this bit of New Jersey forest. It is this same growth of pine that touches the little colony of Lakewood and makes it so healthful as a resort of the weak and work-worn. Ocean Grove folk have a great liking for their neighbors at Asbury Park, and a well-known resident of one colony is almost sure to be known in the other.

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## HUDSON RIVER.



But, leaving the coast lands, let us take to the river—to the beautiful, picturesque, the incomparable Hudson. One of the oldest and most interesting spots on its banks is the historic old

**Fort Lee.**—It stands in plain sight of the excursion boats passing by. Several large steamers land here, remaining over during much of the day, that their passengers may see the grounds and beautiful scenery surrounding. The

old Revolutionary fortification, FORT LEE, was just opposite the Fort Washington of to-day, and on the brow of the Palisades.

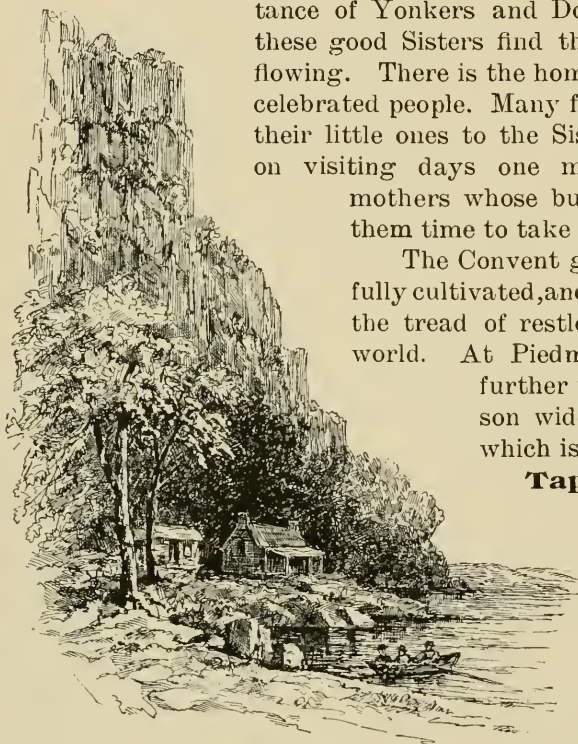
Considering how much of our country's history is identified with this attractive bit of the Hudson shore, it is not singular that excursionists visit Fort Lee in droves during the entire summer. The Hudson flowing in front of the site of the old fort is always dotted with row boats. One advantage this summer pleasure-ground has is that it is so near New York City, and so easily reached, that even the busiest man may steal an hour or so away to pay it a fleeting visit.

After a sail of fifteen miles from New York, on the east shore of the Hudson, one finds the secluded

**Mount Saint Vincent.**—Here the Ladies of the Sacred Heart have their large and famous Convent, within easy walking distance of Yonkers and Dobbs' Ferry. No wonder that these good Sisters find their parlors often filled to overflowing. There is the home of the children of some very celebrated people. Many famous artists have given over their little ones to the Sisters' charge, and if one calls on visiting days one may meet several celebrated mothers whose busy public lives will not allow them time to take entire care of their children.

The Convent grounds are beautiful and carefully cultivated, and their shady walks have known the tread of restless feet from all parts of the world. At Piedmont, some twenty-two miles further up the western shore, the Hudson widens and forms a sort of lake, which is known as

**Tappan Zee,** a sheet of water measuring ten miles by four miles at its widest point. About three miles south of Piedmont, General Washington had his headquarters at a place called Tappan, and here Major André was imprisoned, sentenced and executed. Washington's headquarters, a ramshackle sort



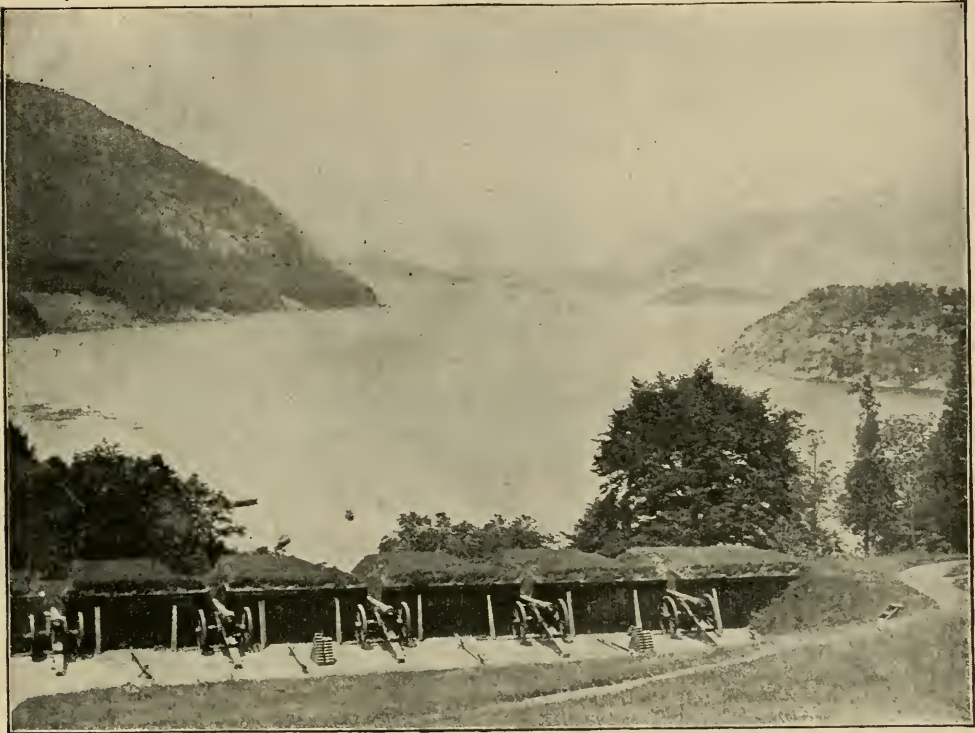
THE PALISADES.

of building, still stands. Tappan folk will also point out the spot where André was executed. They know the story well. Was it not handed down to them? On the east shore of Tappan Zee, about four miles above Dobbs' Ferry is

**Irvington.**—Washington Irving discovered more charms in this quaint Hudson village than any guide-book could hope to point out. It is a disappointment to many tourists that Irving's home, Sunnyside Cottage, may not be seen from the river, although it is directly on the bank. But the shrub-



bery and trees set out in Irving's time have grown to such size that they completely hide the one-time home of America's great, if not greatest, author. It will interest the student to know that Sunnyside Cottage was the original of Wolfert's Roost. Along the course of Mill River the valley of Sleepy Hollow lies, and the old stone bridge still spans its length across the stream. Who has not delighted in the minute description of that bridge, written by Irving



VIEW FROM WEST POINT.

in the story of "Ichabod Crane"? In this sad and beautiful valley, the old Dutch Church, built in 1699, yet stands. It was in this church that Major André hid himself while seeking to regain the British lines after his famous negotiation with Benedict Arnold. Since Irving's time we have laid a poet to rest in Sleepy Hollow, a poet who gained his fame after death, a second Chatterton. I write of Francis Saltus. Leaving restful and inspiring Irvington, we see that the next settlement is Tarrytown. Just above it is Rockland Lake, and crossing we come to

**Sing Sing.**—The name is a sad one, telling tales of blighted lives, of man's crime, fury, and sometimes false imprisonment. The State prisons are made of marble and limestone. Nothing can be seen in Sing Sing by him who may sail thither but sights of sorrow. The prisons are kept wonderfully clean; the prisoners send out an almost incredible amount of work. As the result of their close attention to the prison trade, they have been obliged to

learn. After passing out from the shadow of the jail walls, one may sail up the Hudson, a little above Sing Sing, to Croton Point. Here the Croton River enters into the Hudson, which soon widens into Haverstraw Bay, and as the boat enters the bay, the Highlands can be seen in the distance. On the northern end of Haverstraw Bay we see historic

**Stony Point.**—It is a rocky promontory, as indeed its name implies, and a lighthouse marks the spot and gives it a singularly desolate appearance. Stony Point was once the site of a fort which the British captured on June 1, 1779. Poor, mad Anthony Wayne re-captured the fort at desperate odds, at midnight on July 15, of the same year; but it was abandoned through lack of forces to hold it. In fact, there is not an inch of the beautiful Hudson shore that has not a wonderful interest for every patriotic American. Many legendary rumors have disturbed the authentic history of spots thickly dotting this living bank. The tourist is not asked to take these matters on trust. For once the school books and lay of the land so fully tally that we know in reaching certain places near Stony Point that we are treading in the wake of great generals who fought that we might be free-born citizens of America. Leaving the Sugar Loaf Mountain behind us, we see, on the west bank of the river,

**Buttermilk Falls.**—Here a series of cascades come down from 100 feet on high. In such a wonderful location for an hostelry, stands the world-known Cranstons Hotel.

Cranstons! What a mist of memories the name evokes. More love-making has been done here, more matches made, than at any other summer hotel in this country. For Cranstons is a favorite spot for pretty girls, and West Point is only a short distance above it, and every young woman at Cranstons knows the road to

**West Point.**—Here the students at the United States Military Academy can be seen drilling, if the traveler passes by at the right time. The school buildings stand upon a plateau 157 feet above the river. The road, leading up from the landing, is cut out of the cliff of solid rock. The Cadets' Barracks, the Academic Rooms, the Mess Hall, the Chapel, the Museum of Ordnance and Trophies, are among the Academy buildings. The view of the Hudson as seen from West Point is exquisite. On the Parade Grounds a bronze statue stands, erected to General Sedgwick, killed at the battle of Spottsylvania.

The best months in which to visit West Point are June, July and August. The guest should never leave this famous military school without having taken a turn in Flirtation Walk, where the students take the guests from Cranstons, and lose their hearts during each stroll. 'Tis said a soldier's heart is like a sailor's.

Following the Highlands, the next place to be seen is

**Newburg.**—It is not an interesting place for the traveler; it belongs rather to its old settlers. One point, however, of great interest to an outsider, should be seen, and this is Washington's Headquarters, which still stands south of the town. It is a stone mansion, built in 1750. The State owns the house, and it contains a great number of war relics. The view from



the old building commands the wonderful entrance to the Highlands. Surely no other river gives such chances to the sailors on its bosom as the beautiful Hudson. Its banks have become so identified with the history of our country that we cannot but look upon them with a feeling of pride and patriotism, and, added to this, a sense of wonder at the mighty Highlands.

It is to be wondered at in gazing on the grand tide of the mighty river that the "houseboat" system, so popular and delightful on the "Silver Thames," has not extended to the "Rhine of America," but has confined itself, in its cis-Atlantic form, to placid, uninteresting canals and western lakes. Possibly the strength of the current makes it difficult to moor houseboats with sufficient security, or the waters are too turbulent for easy



riding, but surely the mechanical genius that carries horses and carriages across the North and East Rivers without a strain is equal to safe anchoring of an ark in the upper reaches of the river.



WASHINGTON'S HEADQUARTERS, NEWBURG.

## LOOKING BACKWARD.

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THE CITY OF NEW YORK has gone through a course of evolution similar to that of a butterfly. Beginning its existence as a mere grub of a Dutch settlement, then wrapped in the chrysalis of an English colony, it ate its way out of its constraining envelopment and burst into the sunshine as a full fledged and free city. But, unlike the butterfly, it has not contented itself with merely fluttering its wings and reveling in its freedom, but, taking example by the bee, it has worked to increase its store and to build its hive ever stronger and more artistic.

In its grub state it burrowed by the shore, content to grow by slow degrees, and to husband its strength for what was to come, under the beneficent but unprogressive rule of Wouter von Twiller, or, Walter the Doubter, so graphically described by Diedrich Knickerbocker in his far-famed "History of Nieuw Amsterdam," as the little town was called in that age of peace and quiet. In the time of William the Testy, the instinct of progress began to move in its sluggish body, and when the doughty Stuyvesant arose, the grub bestirred itself so restlessly that the attention of its unruly neighbors, the English settlers on the Connecticut—called by phonetic change, Yankees, from the Indian "Yengeese," which again is an attempt of the savages to pronounce the word "English"—was called to the luscious morsel fattening under their noses, till, like a spider, the hungry British enwrapped it in their toils and sucked its very life blood.

But tenacity of existence, under the most unfavorable conditions, is a privilege of cats, frogs and Dutchmen. So in course of time the enmeshed town ate its way through its prison walls and took on its new form of brilliance, since which emancipation it has gone bravely on increasing in size, importance and beauty, till it has arrived at the dignity of a metropolis of the first class, ranking with London, Paris, Berlin and Vienna.

Owing to the configuration of the island on which the City of New York is situated, its growth has been longi- rather than lati-tudinal. The North and East Rivers, which bound it, have forced it to extend like that toy called a "lazy tongs," and it is a very interesting retrospection to examine its gradual stretching out from the Battery to Harlem, and to note the various steps in its progress.

The stockade or wall built across the island as a defense against the Indians, and, *feræ nature*, was the first stopping-place of the growing city, and its memory is still kept green by the name of the street which has taken its place, the celebrated "Wall Street," which, from a battle-ground with aborigines and wild beasts, has developed into a place of strife for bulls and bears of the civilized kind, where tusks and talons, though concealed beneath kid gloves and well-trimmed mustaches, are none the less deadly.

Below this wall lay the city, with its stocks and whipping-post for the punishment of offenders, on the spot now occupied by the Bowling Green, and its gibbet on the Battery.



Here the city reposed for many years, growing fat and saucy, till, by the course of nature, it overflowed its limits and proceeded upwards.

The next stopping-place was at the northern limit of the City Hall Park, which is now Chambers Street. The belief that the ultimatum was now reached; that the fiat, "Thus far shalt thou go and no further," had been issued against the infant town, is proved by the fact that the builders of the City Hall economically constructed the hinder, or more northerly end of the structure, of common materials, and showed the splendor of marble only on the front that looked towards the city.

Here also was situated the temple of the drama, so long admired and revered as "The Park Theatre," on the classic stage of which George Frederick Cooke, Edmund Kean, Mr. and Mrs. Wood, Malibran, Fanny Ellsler, and many other stars of opera and drama, acting, sang and danced. Burton, the inimitable comedian, had his temple to Momus where the American News Company now dispenses its literature.

In this cosy nook Burton himself, John Brougham, Lester Wallack—then known as John Lester—John Dyott, George Jordan, Charles Walcot, William Rufus Blake, Chippendale, Mrs. Hoey then Mrs. Russell, Mrs. Brougham, and heaps of other lights of the stage flourished, and Charley Herbert held his favorite resort of Bohemians, in rivalry to that of Windust on Park Row and Beekman Street.

No better sign and token of the up-town stretching of New York can be afforded than the northward march of the theatres, which are the servants of and attendants on prosperity, and thus serve as mile stones on the high road of progress.

On the corner of Chambers Street and Broadway, A. T. Stewart erected his great marble bazaar, which was talked upon at the time as the foolish freak of a too-ambitious trader, but which justified the prescience of its founder by being the parent of all the magnificent palaces dedicated to female finery, that make of New York one vast bazaar of luxury and splendor. The first of the great hotels, the Astor House, was also erected in this neighborhood, and stands till this day.

Another squeeze of the lazy tongs brings the extending town to Anthony Street (now Worth Street), on the corner of which was built the Broadway Theatre, as an opposition to the historic Park, and the Café de l'Europe became another place of meeting for authors, artists and actors. Here did Garibaldi and his great St. Bernard dog spend hours, the one playing dominoes, the other watching his master with anxious care depicted in his honest eyes. Here, too, came Louis Kossuth, with his hat and feather, which were for a time the rage.

Bye and bye the lazy tongs stretched itself further, to Houston Street, where William Niblo opened his Garden Theatre, still extant.

Another squeeze, and Brougham's, afterwards Wallack's Theatre, appeared on the corner of Broome Street and Broadway, in which old English comedies were given with a perfection never equaled since.

One more squeeze and Union Square is reached—the Academy of Music, the Union Square Theatre, Wallack's Theatre, and the famous Rialto estab-

lished. Here actors stood in crowds on the sidewalk for hire, and here Wallack and Palmer made their fortunes, while others lost them.

Stewart's store, always the shrewd companion of the theatre, also moved up to the great iron structure now occupied by Hilton, Hughes & Co., and here the city for a while remained in arrested development, only, however, to recruit its strength for further and unparalleled exertions.

The next extension of the lazy tongs brought the theatrical mile stone to Thirty-third Street, and established a new "Rialto," extending from that limit back to Twenty-fourth Street, and including the Madison Square Theatre, the Fifth Avenue Theatre, so-called because it is *not* on Fifth Avenue; Palmer's, late Wallack's Theatre; Hermann's Theatre, the Bijou Opera House, Daly's Theatre, and Hill's Standard Theatre. Harrigan's Theatre may also be considered as "on the Rialto," although it is slightly beyond the just limits of that region "where actors most do congregate."

Of course trade accompanied, or rather preceded, the upward progress of theatres and hotels, and especially crowded the coveted space on the vertebral column of New York known as Broadway.

But now the lazy tongs got another and more emphatic squeeze, and the Casino, the Broadway Theatre, the Park Theatre, and the now cremated Metropolitan Opera House, appeared, attended by their satellites, the stores and hotels, and extended by the Empire Theatre and Hammerstein's Opera House, and the magnificent hotels neighboring Central Park.

A gap now stopped the further extension of the lazy tongs, and Central Park gave it pause; but the usual crawl began again on the further side, and stores, hotels and theatres sprouted up, as by magic, from One Hundred and Twenty-fifth Street to the uttermost ends of the island, creating a new city in fact, though not in name, in which the villages of Morrisania and Harlem have been swallowed up, as those of Chelsea and Greenwich were aforetime. How long the Harlem River will estop the all-devouring city remains to be seen, but things point to a speedy o'erleaping or filling up of the watery obstacle, and an extension, laterally as well as headlong, such as the world has never seen.

The changes of manners, habits and customs have been no less extraordinary than the growth of this wonderful city.

Up to the first joint of the New York spinal column, at Wall Street, the people were quiet, dull, and eminently law abiding and respectable. The men wore steeple-crowned hats and many breeches; the women curches and multitudinous petticoats. Time and distance were measured by pipes instead of miles, and cabbages were the staple product of the semi-rural gardens that surrounded each house as with a moat.

From the Wall Street to the Chambers Street extension, the British element leavened the lump, and the old-fashioned but aristocratic Knickerbocker blended with the equally old-fashioned and aristocratic British colonist, to produce a society exclusive and refined in the upper part, hard working and law-abiding in the lower. To this period belong such men as Martin, and (prince) John Van Buren, James Fenimore Cooper, Washington Irving, and Dandy Marks.



The next move up-town brought with it the Irish invasion, and the government of the town passed from the lymphatic but honest hands of the Anglo-Dutch aristocrats into the restless and not over-scrupulous clans of the Celtic invaders. Tammany, a half-breed of mixed American and Celtic stock, began to flourish his tomahawk and utter his war-whoop.

The fire laddies began their course of life-saving and head-breaking. The police, irreverently nicknamed "Leatherheads," from the thickness of their skulls and the "leather covering" by which those skulls were covered and shielded at night, were few and far between, and wore no distinguishing mark save a brass star, which the gallant fellows were wont to take from their breasts and put in their pockets while they calmly stood by and enjoyed a row as spectators. The streets were paved with cobble stones, and redolent of filth and mud knee deep. Whiskey was three cents a glass, good board was \$4 a week, and a pro-French and anti-British spirit pervaded society as Anglo-mania does at the present time.

And yet life was pleasant and jolly in those old times, when people were neighborly if rough; and the papers had but newly begun to stir up discord and call it news.

The next onward leap brought the Germans and lager bier, the Tweed ring, uniformed police and a paid fire department, Russ pavement, street cars, and other blessings, including Orange and nigger riots, and the cholera.

The face of the city was changed, and Central Park was laid out, on the "debatable ground," whereon the boys and girls were wont to pick chick-a-pins, and to fish for minnows. The city took on the cosmopolitan favor that now so marks it, because communication with Europe was established. The telegraph was invented, and all things "suffered a sea change into something rich and strange."

Max Maretzek gave the town the best opera that has ever delighted the ear, and ruined himself in the giving. This was the era of Jenny Lind, Anna Bishop, Lagrange, Brignoli, Salvi, Badiali, Sontag, Albani, and the like.

The fine arts, too, flourished exceedingly, and the Sketch Club, together with other institutions of an artistic trend, were established.

Then came the Civil War, and New York endured a revolution of its own. All things went through a purgation, as though by fire. A new world appeared—a world of extreme wealth and extreme poverty, in which the old families went down and new ones sprung up; in which wealth supplanted birth, and "hustle" came into fashion.

The architecture of the city left off its bastard classic attempt at grace, and a Renaissance founded on, but exceeding in force, that of mediæval Italy, took shape.

The buildings put up at this period are distinguished for chasteness of design and perfection of execution, and the upper part of the city, with its boulevards and wide avenues and streets, may well vie with the most beautiful cities of the Old World. At the same time the lower part is gradually conforming to the new school, and remodeling their pseudo-Grecian temples on purer lines.

In the not distant future the City of New York, or, as some propose to

call it, "The City of Manhattan," a title, by the way, long ago advocated by Washington Irving, will be quoted as one of the most beautiful, as it is already one of the most important, of the earth.

New York's twin sister, Brooklyn, has followed in her elder's footsteps in the march of improvement and prosperity. From an insignificant village, the town has gradually increased to the importance of a large city, while retaining a good deal of the "*rus in urbe*" or as the ancient Dutch settlers used to term it, "lust in rust" (pleasure in repose). Not so very many years ago pigs were the scavengers of Brooklyn streets, and used to run about unchallenged and protected. Even forty years since these useful but not ornamental animals were familiar to the eye in Fulton Street, and, indeed, but a few years before that date they were not wholly unknown on Broadway, New York.

Now, however, the streets of Brooklyn are patrolled by police in uniform, and cleansed by a system equal, if not superior, to that of New York.

Brooklyn is mostly a city of homes. Business men love to come back, after a day's turmoil, to a peaceful home, and of these Brooklyn is full.

Not that there is any lack of business stir and progress, but it is mostly connected with the needs of the residents and does not deal with the outside world to any great extent.

There are any amount of churches, so many, indeed, that Brooklyn is familiarly and affectionately called, "The City of Churches." All denominations flourish there, from the stately Catholic to the lowly Dunker, and from the orthodox Episcopalian to the heterodox Irvingite and Swedenborgian. All shades of faith and all varieties of doctrine can be had for the asking.

Theatres, too, abound, but altogether of the combination character; and Brooklyn is the paradise of amateur dramatic associations.

Music is also ardently cultivated and nobly patronized, the Brooklyn Philharmonic being second to that of New York only in numbers and talent.

Thirty-five years ago public entertainments in this city were represented by the Brooklyn Museum, in which scenery was so scanty that, on one occasion of the performance of "Black-Eyed Susan," William was hanged in a scene representing Fulton Ferry as the nearest approach to a nautical setting.

Now the appointments and magnificence of theatrical decoration is not excelled even by Paris.

There can be no doubt that, in course of time, many more gigantic bridges, like the grand structure now spanning the East River will still more closely bind with their chains of iron the two cities, and probably bring about a stricter union.

As it is, Brooklyn is a charming place to live in, and a solid place to do business in, and happy and blessed are the inhabitants thereof.



## GENERAL INFORMATION.

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### AMUSEMENTS.

THE CITY OF NEW YORK is prolific in public amusements of all kinds. There are clubs for the socially disposed ; taverns, euphemistically called "saloons," for the convivial ; lectures, for the intellectual ; sermons, for the pious ; concerts for the musical ; and theatres for the dramatic.

There was a magnificent Opera House, in which the finest singers of the world were heard, but which is now, alas ! dust and ashes.

Of course, things musical cannot remain without an Opera House, but at present there is none.

There are, however, theatres in plenty, both legitimate, minor, melodramatic, spectacular and variety. Of the legitimate, the lead is undoubtedly Daly's Theatre, Broadway and West Thirtieth Street.

This is really the only theatre in New York at present, in which a stock company, of first-rate merit all through, performs, not only the modern drama, and Mr. Daly's own adaptations from the French and German stage, but the genuine old English comedies and the lighter Shakespearean plays. Of late years Daly's has taken the place so long and so worthily held by Wallack's Theatre, first established on Broome Street and Broadway, by James A. Wallack, father of Lester Wallack ; then on the site of the present "Star" Theatre, Broadway and Thirteenth Street ; and lastly where Mr. Palmer now holds sway, exactly opposite Daly's, on the corner of Broadway and Thirtieth Street.

Daly's is the highest-priced theatrical entertainment in New York, the best seats costing \$2, and the cheapest 50 cents. It is beautifully decorated within, by Garibaldi and Grivaz ; while many valuable portraits of celebrated actors adorn the walls of the lobby. There are 1,309 seats, in each of which a perfect view of the stage can be obtained, and in which the actors' voices are distinctly audible.

The management, both of the stage and of the front of the house, is thorough ; nothing is slighted, but all done "decently and in order." The company is sterling in every line of business, and the leading lady, Miss Ada Rehan, is confessedly the best actress in America, and, not only that, she has brought London to her feet.

A special charm in this theatre is the band, which, though not large, is as near perfection, musically, as possible. Every member is an artist, and the musical director, Mr. Henry Widmer, is one of the first musicians and contrapuntists of the day. On occasions that require more musical force the band is increased, and every one who has heard the music of "As You Like It," given in this theatre, will remember the exquisite rendering. As on the stage, so in the orchestra, the paint room and the lobbies, every one knows his business, is fitted for his business, and does his business.

The present house is on the site of the old Banvard-Barnum-Wood Museum.

The Lyceum Theatre, on Fourth Avenue and Twenty-third Street, is also a stock theatre, of which Miss Georgia Cayvan, an excellent actress, is the leading light. It is a very pretty and well arranged, though tiny house, with 661 seats, ranging in price from 75 cents to \$2.

The plays given here are all pleasing, light, and irreproachable in style. The stage setting and the costuming are models of beauty and good taste, and the company is excellent. The manager is Mr. Daniel Frohman, a man of wide experience and earnest devotion to the good in art.

The Casino, an oriental looking building on the corner of Broadway and Thirty-ninth Street, has been, since its opening on October 8, 1882, the chosen house of comic opera in New York. Here were produced many splendid successes, under the management of the Aronsons.

"Amorita," "Prince Methusaleh," "Nadgy," and "Erminie," all saw the light of public favor in this beautiful theatre. Here Lillian Russell made her reputation; here Pauline Hall was developed. The Casino hall and chorus are models for all operetta theatres, and the stage setting is perfect.

There are 623 seats on the floor, 172 in the balcony, and 210 in the gallery. The prices are from \$1.50 to 50 cents, and there is a roof garden for the summer, which will seat 800 people.

Harrigan's Theatre, West Thirty-sixth Street and Sixth Avenue, is also a stock company house, with a permanent star in the person of Mr. Edward Harrigan, the proprietor.

The plays given here are all descriptive of New York life in its lower strata. The New York Irishman, a very different type from the Irishman of Dublin or Cork; the New York German, or "Dutchman," as he is popularly entitled, who also is about as like a Berliner or a Viennese as New York itself is like those cities. "Much the same, only different." The New York tough, who is "native and to the manner born," and the New York nigger, a perfectly indigenous product, display all their eccentricities in this pretty and commodious theatre, illustrated and intensified by the characteristic music of Mr. Dave Braham, which combines the musical manners of all the nations of the earth, flavored with the New York timbre.

The Madison Square Theatre, on West Twenty-fourth Street and Broadway, has had a somewhat chequered career. First, a negro minstrel show; then Kelly & Leon's negro burlesques; next, John Brougham, the comedian and author, made an unsuccessful attempt to manage it, with his own dramas. Afterwards the proprietor, Mr. James Fisk, Jr., called it "The Fifth Avenue Theatre," and tried French opera bouffe. Augustin Daly then took hold, and successfully, giving to the New York public the greatest of American actresses—Clara Morris.

Next it was burnt to the ground.

Robert Palmer (Heller) then opened a little hall on the site, with necromancy and conjuring.

The house was rebuilt in a charming style, and for some years was a model to dramatic workers. Here "Hazel Kirke," alias "The Iron Will,"



alias "The Green Lanes of England," ran for two years, under the management of Messrs. Mallory and Daniel Frohman, and many other "clean plays," as Mr. Mallory used to call them, delighted people of good taste.

Mr. A. M. Palmer then took hold, and made it a classic theatre, with an almost perfect company. Now it is the home of farce comedy, under the control of Messrs. Hoyt & Thomas. The stage here is double, and one act can be set while another is going on. The exquisite drop curtain, by Louis C. Tiffany, is alone worth a visit. The prices are from 75 cents to \$2.

The combination theatres greatly exceed the stock company houses in number.

To begin with the theatres most "down town":

Niblo's Theatre, or Garden, as it used to be called, stands on the block between Prince and Houston Streets, and forms part of the Metropolitan Hotel.

For many years this magnificent house has been renowned for the production of spectacular and romantic dramas. Here the everlasting "Black Crook" flashed on the public, and New York was first astounded, then charmed, by visions of symmetrical limbs, dainty figures and glancing eyes, gleaming armor, rich costumes, what there was of them, and fascinating evolutions.

It is now conducted on the popular price system, the admission ranging from 15 to 75 cents, and holds, even at these prices, \$800. The sterling feature of this theatre now is the small but perfect band, under the direction of Anthony Reiff, who is, beyond doubt, the most capable and experienced conductor both of opera and drama in the metropolis.

On the corner of Thirteenth Street and Broadway is the Star Theatre, which, as its name imports, is devoted to the reception of well-known actors and actresses who travel with their own companies. Mr. Crane plays here a long season every year, and most stars of the first and second magnitude shine or scintillate here.

The proprietor and manager is Mr. Theodore Moss, who began his theatrical career at Wallack's Theatre, corner of Broome Street and Broadway, and followed the fortunes of the Wallack family till their close by the death of Lester Wallack.

Palmer's Theatre, Broadway and West Thirtieth Street, was occupied by the Wallack Company and Mr. Henry E. Abbey till 1888, and is now the headquarters of Mr. Palmer's company; in the intervals of his season being rented as a combination theatre. The prices range from 50 cents to \$1.50.

A full list of the other combination theatres is given on Section 4 of the map of New York City, which accompanies this work.

In addition to the regular theatres, there are a vast number of places of amusement in New York, at which concerts, lectures and various entertainments are given. Principal among them is the

Carnegie Music Hall, Seventh Avenue and Fifty-Seventh Street, which was opened in May, 1891. This splendid building was presented to the public by Andrew Carnegie, the great iron-master, and has the finest concert hall in the city, as well as a smaller one, for charity concerts, rehearsals, etc. The

concerts of the Symphony and Oratorio Societies, under the direction of Mr. Walter Damrosch, are given here.

Chickering Hall, Fifth Avenue and Eighteenth Street, is a spacious and convenient hall, at which concerts, lectures, etc., of the first class are given, in the season.

The Eden Musee, West Twenty-third Street, is the "Toussaud" of New York. The wax works here displayed are life-like and magnificently costumed, and the Chamber of Horrors, situated in the crypt, is soul-shuddering. There are also musical and variety entertainments given in the main hall.

Hardman Hall, Fifth Avenue and Nineteenth Street, is devoted to high class lectures and concerts, and is a commodious and spacious hall.

Koster and Bial's, West Twenty-third Street, near Sixth Avenue, is on a plan between the London Music Hall and the French Café Chantant. Many of the most celebrated artists in the line of variety have appeared here, such as Carmencita, Vanoni, and the like.

The Lenox Lyceum, Madison Avenue and East Fifty-ninth Street, is a favorite place for concerts, balls, receptions and amateur theatricals. Seidl and Thomas have given concerts here.

Lexington Avenue Opera House, East Fifty-eighth Street and East Fifty-ninth Street, is much of the same class as the Lenox Lyceum.

The Atlantic Garden, Bowery, near Canal Street, is a genuine German Bier Halle, celebrated for music and lager beer.

In addition to this there are many museums, such as Worth's, Sixth Avenue and Thirtieth Street; Huber's, East Fourteenth Street; and Doris's, Eighth Avenue, near Twenty-sixth Street. In these, curios, freaks of nature and variety shows are given at prices from 10 cents to 50 cents.

The Madison Square Garden and Theatre, which occupies the block bounded by Madison and Fourth Avenues, and East Twenty-sixth and Twenty-seventh Streets, is built on the site formerly filled by the Harlem and New Haven railway depot. It was afterwards transformed into Gilmore's Garden, and then to Barnum's Hippodrome.

Now it is a magnificent example of the Italian Renaissance style, with exquisitely beautiful colonnades, and a high tower of grand proportions, called "The Diana Tower," from a figure of the goddess Diana standing tip-toe and bending her shaft to the coming breeze.

The interior consists of a theatre so admirable in proportions that sight and sound are both perfect, and so chaste in decoration that the stage effects are not dulled by the garishness of the auditorium, as is too often the case.

A Grand Music Hall, in which orchestral concerts are given, and public meetings, exhibitions, etc., held, is a principal feature of the vast building, besides which there is a fine ball-room, a supper-room, and all necessary accommodations. The fee to the tower is 25 cents, and the hours of admission are from 8 A. M. till 6 P. M.

A spacious roof garden, in which variety concerts are given during the summer months, is a feature of this building.

The house and all its belongings is managed by T. Henry French, the well-known theatrical publisher.



The Broadway Theatre, on Broadway and Forty-first Street, is a spacious and well-constructed house, richly and tastefully decorated. It is now under the management of Mr. T. Henry French, and gives room to combinations of the first class. Comic opera is frequently prepared here, and De Wolf Hopper and Francis Wilson have played several successful seasons.

The Bijou Theatre, on Broadway, near Thirty-first Street, under the control of J. Wesley Rosenquest, is noted for its admirable setting of the various farce comedies and burlesques which have been given here by combinations. "Adonis" ran for 600 nights, and "The Brass Monkey," "The City Directory," and plays of that sort form the staple amusements at this house.

The Empire Theatre, Broadway and Fortieth Street, under the management of Charles Frohman, is devoted mainly to plays of American authors, and is another of our stock theatres in which sterling dramas are produced and national subjects treated of.

Mr. Frohman is one of our most liberal managers, and spares neither trouble nor expense in his productions. The prices are from 50 cents to \$2.

#### BAGGAGE INSPECTION.

THE checking system used in this country is much superior to any originated elsewhere. Before arriving in New York City, an express agent is sent through the trains for the purpose of taking orders for delivering the baggage of the passengers to any town address they may give, or to re-check luggage across to some other station, if one is soon to continue his journey. To the traveler who does not intend to take a carriage, or who has several trunks, this is always a safe and cheap opportunity. The stray drayman to be picked up outside of the station in the street is often a most unreliable person. The traveler should always insist upon a receipt being given in return for the check which the baggage agent must take to identify a trunk. But great care should be taken to keep the check in a safe place until given over to the baggage master, as it represents the luggage and causes much trouble when lost, the traveler in that case being obliged to identify his baggage by describing articles contained in the trunks. If one is in great haste, and has but one trunk or two small ones, a carriage may be engaged near any depot or ferry at a reasonable sum if one understands the rates. It is well to get a station official to see that the cabman is not overcharging. In leaving New York it is well to remember that trunks must be checked on the New York City side of the ferry. They are then put on the same train as their owners, or at least arrive at their destination at the same time.

#### BANKS.

NEW YORK has forty-eight National Banks and forty-five State Banks. The number of Savings and Private Banks it will be impossible to enumerate, but among the well-known Savings Banks may be mentioned: The Union Dime Savings Bank, 54 West Thirty-second Street; The Seaman's Savings Bank, 74 Wall Street; The Manhattan Savings Institution, 644 Broadway; The German Savings Bank, 100 East Fourteenth Street; The

Harlem Savings Bank, 2281 Third Avenue; Broadway Savings Institution, 4 Park Place; Greenwich, 248 Sixth Avenue; Irving Bank, 96 Warren Street; Bowery Savings Bank, 130 Bowery; Twelfth Ward Savings Bank, 217 West One Hundred and Twenty-fifth Street; and Bank for Savings, 67 Bleecker Street. These are the banks that hold the wages of the working class. Here many a washer-woman's odd dimes are deposited in case of a "rainy day." Among the richest banks of New York, whose patrons are of a totally different class of people from those banking at the list of institutions mentioned above, could be mentioned the American Exchange at 128 Broadway; Bank of the Republic, 2 Wall Street; Bank of New York, 48 Wall Street; Bank of Commerce, 29 Nassau Street; Mercantile Bank, 191 Broadway; Merchants' Bank, 42 Wall Street; United States, 41 Wall Street; Produce Exchange, Produce Exchange Building; Chemical Bank, 270 Broadway; Bank of Manhattan Company, 40 Wall Street; Bank of North America, 25 Nassau Street; Bank of America, 46 Wall Street; Bank of the State of New York, 33 William Street; Broadway Bank, 237 Broadway; Central, 320 Broadway; City Bank, 52 Wall Street; Chase, 15 Nassau Street; Hanover, 11 Nassau Street; Gallatin, 36 Wall Street; Leather Manufacturers, 29 Wall Street; Phenix, 49 Wall Street; Southern, 78 Wall Street; Western, 120 Broadway; Third, 26 Nassau Street; Park, 214 Broadway; Market and Fulton, 81 Fulton Street; Continental, 7 Nassau Street; Fourth, 14 Nassau Street; Corn Exchange, 13 William Street; First, 2 Wall Street; Importers and Traders, 247 Broadway.

The New York Trust companies, that represent so many millions of money, must be mentioned in connection with the banks. Prominent among them is the Mercantile Trust Company, 120 Broadway; The Atlantic Trust Company, 39 William Street; The Fidelity Loan and Trust Company, 37 Wall Street; The Union Trust Company, 80 Broadway; The Farmers' Loan and Trust Company, 22 William Street; The Central Trust Company, 54 Wall Street; The United States Trust Company, 45 Wall Street; Knickerbocker Trust Company, 234 Fifth Avenue and 18 Wall Street; State Trust Company, 50 Wall Street; Metropolitan Trust Company, 37 and 39 Wall Street.

#### CHARITIES AND CORRECTION.

**T**HIS public department is under the jurisdiction of three salaried commissioners. The workhouse, public hospitals, almshouses, insane asylums and penitentiary, are also under the same supervision. The poor sick are at liberty to apply to these commissioners in order to be sent to Bellevue Hospital. There is a country place belonging to the department where imbeciles are allowed to work.

The office of the Board of Charities and Correction is at Third Avenue and Eleventh Street. Any one wishing to visit the various asylums under this control can be given a permit at the above address. This permit will enable one to go through Bellevue Hospital, at the end of East Twenty-sixth Street; and the Fordham Hospital, 2456 Valentine Avenue; the Harlem Reception Hospital, 525 East One Hundred and Twentieth Street; and the Gouverneur Hospital, corner of Front Street, Gouverneur Slip.

Many buildings, such as the Almshouse, the Maternity, Epileptic, Charity, and Paralytic Hospitals, the Blind Asylum, Home for Incurables, the Penitentiary, and Lunatic Asylum for Women, are all on Blackwell's Island. The ferry from East Twenty-sixth Street takes one to this place of refuge for so many suffering souls.

The Homœopathic Hospital, for either men or women, is on Ward's Island.

The Children's Hospital and the Infants' Hospital are on Randall's Island.

The Workhouse, City Insane Asylum and City Cemetery are on Hart's Island.

On North Brother Island may be found the Riverside Hospital for Contagious Diseases. The temporary reception place for all those suffering from contagious diseases is at the foot of East Sixteenth Street.

The New York Morgue is located on the grounds of Bellevue Hospital. The dead are kept here for three days.

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## CHURCHES.

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### DIVINE SERVICES.

SOME of the most valuable church property in the world lies in New York City. One cannot fail to be struck with this fact in passing up Madison Avenue, Fifth Avenue, and many other thoroughfares.

One of the most interesting churches in New York is old TRINITY; almost perfect in its style of architecture, it is a landmark about which many hallowed and historical facts cluster. The original church was destroyed in 1776, being burned by the British when they took possession of the town. It was rebuilt twice, the last time in 1846, the material being brown sand stone; the design is Gothic. The spire is some 284 feet high, and beautifully shaped. It is, saving one church, the Dutch Reformed, the oldest in town. A fashionable church to old New Yorkers, it has but small room for new comers, although many pew owners allow visitors to sit in their seats. Some of the best blooded and oldest families worship within its walls.

There are seven auxiliary churches attached to Trinity Parish, and among these are ST. JOHN'S CHAPEL, Varick Street; TRINITY CHAPEL, West Twenty-fifth Street; ST. PAUL'S CHAPEL, Broadway and Fulton Street; and ST. AGNES' CHAPEL, West Ninety-second Street.

TRINITY CHURCH is surrounded by a beautiful and solemn graveyard, shaded by umbrageous trees and enriched by many monuments erected to the great and good of past years; for of late, intramural interments have been discontinued.

This "God's acre" makes a very beautiful and characteristic adornment to the lower part of the city, and the view from Wall Street, of the church and its surroundings, is most impressive, especially when seen by the chaste light



of the moon, for of Trinity Church, as of Melrose Abbey, it may well be said:

“If thou wouldst see Melrose (Trinity) aright,

Go visit it by the pale moonlight.”

The churchyard contains some highly interesting tombs and monuments, among which are worthy of notice the graves of Charlotte Temple; of William Bradford, who published the first newspaper in New York—*The New York Gazette*—little dreaming of the fruitful progeny that would spring from his puny bantling; of Albert Gallatin, one of the first Secretaries of the Treasury; of Lord Stirling, who, although a nobleman, lent his aid to the cause of Democracy in the army of the Revolution.

There is also a mausoleum erected in remembrance of Captain Lawrence and Lieutenant Ludlow, of the frigate “Chesapeake,” who was killed in the fight with the British frigate “Shannon,” one of the very few naval engagements in which the revolted colonists were worsted. A memorial cross, after the fashion of the many crosses erected by King Edward I., in memory of his Queen Eleanor, and dedicated to the soldiers who died on board the prison ship and elsewhere in New York at the time of the Revolution, and also, if report said sooth, to block the extension of Wall Street, which at the time was contemplated by the corporation, and which would have cut through Trinity Churchyard. Robert Fulton, the American inventor of marine propulsion by steam, and many others of note, sleep here, under the shadow of the lordly elms.

ST. PAUL’S CHAPEL, Broadway and Vesey Street, was built in 1766, and is remarkable for having its tower at the western end. The style is Georgian Romanesque, and is not impressive.

In the rear wall, on Broadway, is a tablet in memory of General Richard Montgomery, the hero of Quebec.

There also are monuments to Thomas Addis Emmet, the Irish patriot, and George Frederic Cooke, the tragedian, whose monument has been twice restored, once by Charles Kean, and next by Edward Askew Sothorn. The churchyard is a quiet, peaceful garden, fit for contemplation and religious thought.

A great change has taken place in the music of the Episcopal Church of late years.

Forty years ago a vested choir would have been looked upon as an invention of the adversary; and now most churches have a full choir of surpliced or vested boys and men, frequently reinforced by women, but all, without regard to sex, dressed in ecclesiastical garments, and in some churches the women wearing the *biretta*.

In truth, the music is vastly improved by this evolution, for the old-time quartet choir was “a weak invention of the enemy.”

The Trinity Parish Choir is merely surpliced, but many of the High Church ones are fully vested in cassock and gown.

ST. PATRICK’S CATHEDRAL is the largest and most imposing Roman Catholic Church in the city. It is built in Gothic style, of white marble with a granite base. The building was designed by Renwick.

It has many beautiful stained-glass windows done by foreign artists. In

Madison Avenue its bishop's house stands, and also homes for other church dignitaries. St. Patrick's Choir is under the direction of Professor William Pecher; he has at his service a choir of fifty, with a chancel choir of sixty. This church stands on Fifth Avenue, on the corner of Fiftieth Street, and it is one that no visitor can afford to miss seeing, no matter of what denomination they be.

ST. FRANCIS XAVIER is another large and very beautiful Roman Catholic Church. It stands in West Sixteenth Street, between Fifth and Sixth Avenues.

The inside of the church is thought by many to be in much better taste, and at the same time much more handsome, than the interior of St. Patrick's Cathedral. Adjoining this large granite house of prayer is its college and also its priests' house. These buildings form a most picturesque part of the block.

St. Francis Xavier is noted for its fine male voices; the Gregorian masses and music are, indeed, worth coming from any distance to hear, as given at this church. Mr. Oscar Bruno Klein is the organist and director of the choir.

Another Catholic Church, but one where both men and women's voices are employed, is the Church of

ST. AGNES' (Roman Catholic).—This stands in Forty-second Street. This church is also celebrated for its music. It is not a handsome building, as seen from the street.

ST. AGNES' CHAPEL, a church in West Ninety-second Street, that has a very fine choir of boys' voices, of whom Mr. Edward Stubbs has charge. Being one of the branch churches springing from old Trinity, this is a fashionable and well-attended chapel.

One of the most interesting churches in New York is ST. MARK'S EPISCOPAL, Tenth Street and Second Avenue. The first building was put up under the auspices of Pieter Van Stuyvesant, the last Dutch Governor of Nieuw Amsterdam, the precursor of New York. The present church was erected in 1826, and was then in the fields. It was from the vaults of St. Mark's that the body of A. T. Stewart, the great dry-goods merchant, was taken some years ago.

The rector is the Rev. Mr. Rylance; the organist, Mr. Mulligan; and the well-known tenor, Mr. H. Pepper, is a member of the quartet choir.

THE CHURCH OF THE TRANSFIGURATION, East Twenty-ninth Street, near Fifth Avenue, is a very interesting edifice. It is of the low Gothic style, surrounded by a quiet churchyard, bowered by trees and creeping vines, and is the special place of worship of the dramatic profession—who are buried and married here. This preference is due to a romantic happening on the death of George Holland, the comedian.

Mr. Joseph Jefferson requested the rector of a fashionable church on Madison Avenue to read the burial service, but the proud parson refused to have anything to do with the interment of a "rogue and vagabond," as the Puritans of old and the bigots of the present day count an actor to be—but added, as an afterthought: "There is a little church around the corner where they do that sort of thing."

“Then God bless the little church around the corner,” cried Jefferson; and the name stuck.

The following is a list of the principal churches in New York:

**PROTESTANT EPISCOPAL.**—All Angels, West End Avenue and Eighty-first Street; All Souls', Madison Avenue and Sixty-sixth Street; Ascension, Fifth Avenue and Tenth Street; Beloved Disciple, Madison Avenue and Eighty-ninth Street; Calvary, Fourth Avenue and Twenty-first Street; Church of the Holy Communion, Sixth Avenue, corner Twentieth Street; Grace, Broadway, near Tenth Street; Heavenly Rest, 551 Fifth Avenue, near Forty-fifth Street; Holy Trinity, Madison Avenue and Forty-second Street; Holy Trinity, Harlem, Lenox Avenue, corner One Hundred and Twenty-second Street; St. Andrew's, Fifth Avenue and One Hundred and Twenty-seventh Street; St. Ann's, 7 West Eighteenth Street; St. Augustine's Chapel, 105 East Houston Street, between Bowery and Second Avenue; St. Bartholomew's, Madison Avenue and Forty-fourth Street; St. George's, Stuyvesant Square and East Sixteenth Street; St. James', Madison Avenue and Seventy-first Street; St. Michael's, Amsterdam Avenue and Ninety-ninth Street; St. Paul's Chapel, Trinity Parish, Broadway and Fulton Street; St. Thomas, Fifth Avenue and Fifty-third Street; Transfiguration, 5 East Twenty-ninth Street; Trinity, Broadway, opposite Wall Street.

**ROMAN CATHOLIC.**—St. Patrick's Cathedral, Fifth Avenue and Fifty-first Street; St. Gabriel's, Thirty-seventh Street, between First and Second Avenues; St. Leo's, 11 East Twenty-eighth Street; St. Francis Xavier, 36 West Sixteenth Street; St. Paul the Apostle, Ninth Avenue and Sixtieth Street; Church of the Sacred Heart, 459 West Fifty-first Street; St. Peter's, Barclay and Church Streets; St. Vincent Ferrer's, Lexington Avenue and Sixty-sixth Street; St. Bridget's, 121 Avenue B, corner Eighth Street; Church of the Holy Cross, 311 West Forty-second Street; St. Stephen's, 149 East Twenty-eighth Street; The Church of the Immaculate Conception, 505 East Fourteenth Street; and the Church of the Guardian Angels, 51 West Twenty-third Street.

**HEBREW.**—Ahawath Chesed, Lexington Avenue and Fifty-fifth Street; Beth El, Fifth Avenue and Seventy-sixth Street; Beth-Israel Bikur Cholim, Seventy-second Street and Lexington Avenue; Beth-Hamedrash Hogodal, 54 Norfolk Street; B'Nai Jeshurun, Madison Avenue and Sixty-fifth Street; Shaaray Tefilla, 127 West Forty-fourth Street; Shearith Israel, 5 West Nineteenth Street; Temple Emanu-El, Fifth Avenue and Forty-third Street; Temple Israel of Harlem, One Hundred and Twenty-fifth Street and Fifth Avenue.

**PRESBYTERIAN.**—Brick Church, Fifth Avenue and Thirty-seventh Street; Central, 220 West Fifty-seventh Street; Church of the Covenant, Park Avenue and Thirty-fifth Street; Fifth Avenue, Fifth Avenue, corner Fifty-fifth Street; First, Fifth Avenue and Eleventh Street; First Union, 147 East Eighty-sixth Street; Harlem, 43 East One Hundred and Twenty-fifth Street; Madison Avenue, 506 Madison Avenue; Madison Square, Madison Square and Twenty-fourth Street; Park, Eighty-sixth Street and Amsterdam Avenue; Phillips, Seventy-third Street,



corner Madison Avenue; Rutgers, Riverside, Seventy-third Street, corner Boulevard; Scotch, 53 West Fourteenth Street; Union Tabernacle, 139 West Thirty-fifth Street; University Place, University Place, corner Tenth Street; West, 31 West Forty-second Street; West End, One Hundred and Fifth Street and Amsterdam Avenue; Westminster Church of West Twenty-third Street, 210 West Twenty-third Street.

LUTHERAN.—Evangelical Church of the Holy Trinity, 47 West Twenty-first Street; St. James' Evangelical, 900 Madison Avenue; St. Luke's German Evangelical, 233 West Forty-second Street; St. Mark's Evangelical, 327 Sixth Avenue; St. Peter's German Evangelical, Lexington Avenue, corner Forty-sixth Street.

METHODIST EPISCOPAL.—Calvary, Seventh Avenue and One Hundred and Twenty-ninth Street; Hedding, 337 East Seventeenth Street; Madison Avenue, Madison Avenue and Sixtieth Street; St. Andrew's, Seventy-sixth Street, near Columbus Avenue; Trinity, 323 East Eighteenth Street; St. James', Madison, corner One Hundred and Twenty-sixth Street; St. John's, 231 West Fifty-third Street.

AFRICAN METHODIST EPISCOPAL.—Bethel, 216 Sullivan Street.

REFORMED DUTCH.—Bloomington, Boulevard, corner Sixty-ninth Street; Collegiate, Fifth Avenue and Twenty-ninth Street; Collegiate, Fifth Avenue and Forty-eighth Street; Collegiate, 191 East One Hundred and Twenty-first Street, near Third Avenue; Madison Avenue, Madison Avenue and Fifty-seventh Street; South, southeast corner Madison Avenue and Thirty-eighth Street; Thirty-fourth Street, 307 West Thirty-fourth Street.

REFORMED PRESBYTERIAN.—Second, 229 West Thirty-ninth Street.

BAPTIST.—Amity, 310 West Fifty-fourth Street; Calvary, Fifty-seventh Street, east of Seventh Avenue; Church of the Epiphany, Sixty-fourth Street and Madison Avenue; Fifth Avenue, 6 West Forty-sixth Street; First, Boulevard and Seventy-ninth Street; Grace, 111 East Ninety-second Street; Madison Avenue, Madison Avenue and Thirty-first Street; Memorial, Washington Square South, corner Thompson Street; Mount Morris, Fifth Avenue, near One Hundred and Twenty-sixth Street; The Tabernacle, Second Avenue and Tenth Street; Twenty-third Street, Association Hall, Fourth Avenue and Twenty-third Street.

CONGREGATIONAL.—Broadway Tabernacle, Sixth Avenue and Thirty-fourth Street; Central, 309 West Fifty-seventh Street; Pilgrim Church of New York, Madison Avenue and One Hundred and Twenty-first Street; Trinity, Tremont, Washington Avenue and One Hundred and Seventy-sixth Street.

DISCIPLES OF CHRIST.—Church of Disciples of Christ, 323 West Fifty-sixth Street.

FRIENDS.—East Fifteenth, 5 East Fifteenth Street, corner Rutherford Place.

MISCELLANEOUS CHURCHES.—Catholic Apostolic, 417 West Fifty-seventh Street; Church of the Strangers, 299 Mercer Street, near Eighth Street; First Reformed Episcopal, Madison Avenue and Fifty-fifth Street; Greek Church of New York (in Swedish Evangelical Church), 340 West Forty-third Street;

Hebrew Christian Church, 17 St. Mark's Place, East Eighth Street; Mission Chapel of Divine Providence (Swedenborgian), 356 West Forty-fourth Street; Salvation Army, 111 Reade Street.

### ELEVATED RAILROADS.

The Manhattan Elevated Railroad Company has entire charge of all the elevated lines in New York. There are four separate roads—the Second Avenue, Third Avenue, Sixth Avenue, and Ninth Avenue.

The stranger must bear in mind that no tickets are collected on the train, as on the surface car, but must be bought in the office and dropped in the receiver at the gate. Waiting rooms and toilet rooms are provided at the stations for the use of the passengers. An enormous business is done on these mid-air roads. To the business man they are an imperative necessity. For stations marked ● see map of the City of New York.

### EXPRESS SERVICE.

THE principal express companies have established so many branch offices that one always lies within easy walking distance from any part of the city.

Added to these, there are many small express wagons that stand at corners when idle, and frequently they will take a package much cheaper than a well known company. However, it is much better to go direct to a reliable firm.

Among the prominent foreign express offices are:

WELLS FARGO—63 Broadway; 10 Clinton Place; 957 Broadway, etc.

BALDWIN'S AMERICAN-EUROPEAN, 53 Broadway.

AMERICAN EXPRESS—65 Broadway; Forty-seventh Street and Madison Avenue; 121 East One Hundred and Twenty-fifth Street; 940 Broadway; Eighth Avenue and Fifty-third Street; 15 East Fourteenth Street.

The continental offices are:

AMERICAN—940, 715, 785 and 65 Broadway; Madison Avenue and Forty-seventh Street; Eighth Avenue and Fifty-third Street; 121 East One Hundred and Twenty-fifth Street; 237 West One Hundred and Twenty-fifth Street.

ADAMS—40 East Forty-second Street; 59 Broadway; 684 Broadway; Lexington Avenue and Forty-eighth Street; 12 West Twenty-third Street.

NEW YORK AND BOSTON DISPATCH—45 Church Street; 940 Broadway; 304 Canal Street.

NATIONAL—Forty-seventh Street and Madison Avenue; 145 Broadway; 950 Broadway; 785 Broadway; the foot of West Forty-second Street.

WELLS FARGO—10 Clinton Place; foot of West Twenty-third Street; also foot of Chambers Street; 957 Broadway; 63 and 317 Broadway.

THE UNITED STATES EXPRESS offices may be found at 49 Broadway; at 946 Broadway, and at 1313 and 683 Broadway; at 875 Sixth Avenue; 72 West One Hundred and Twenty-fifth Street; 243 Third Avenue.

The local companies are:

WESTCOTT—53 West One Hundred and Twenty-fifth Street; 1159 Ninth

Avenue; the foot of Barclay Street; 12 Park Place; foot of West Forty-second Street; foot of Christopher Street; foot of Jay Street; 785 Broadway; 942 Broadway; Grand Central Depot.

DODD'S EXPRESS—called the New York Transfer Company—is to be found on the corner of Sixth Avenue and Forty-second Street; foot of Desbrosses Street; 944 Broadway; 1323 Broadway; foot of Liberty Street; 241 West Twenty-eighth Street; 132 East One Hundred and Twenty-fifth Street; 264 West One Hundred and Twenty-fifth Street; corner Ninth Avenue and Seventy-second Street.

LONG ISLAND—foot of East Thirty-fourth Street.

If one wishes to express money, it can be done at any of the Continental Express Companies. For orders for any part of the United States, a commission of five cents is charged for \$5.00, and so on at this rate up.

### FINE ARTS.

New York has given some eminent artists to the world since Washington Allston painted his chromatic picture of "Uriel in the Sun," in the days of our great grandfathers.

The names of Copley, Trumbull, Cole, Peale, and others, will occur to the minds of every one interested in the art pictorial, while that of Ward stands forth in sculpture as equal to the masters of the Old World.

As for the American artists who reside abroad, their name is legion, but with them we are not at present concerned, save as their works appear in our exhibitions.

The Society of American Artists and the Academy of Design, are, perhaps, the chief places in which the best examples of native work may be seen. The Academy, which has its abiding place in the imitation of the palace of the Doge of Venice, at Fourth Avenue and Twenty-third Street, was founded in 1828, and is the oldest in New York, and the oldest but one in the United States, that elder being the Pennsylvania Academy of the Fine Arts, in Philadelphia.

This institution gives two exhibitions every year, of which that held in the spring is the chief. There are two grades of rank—academicians and associates, of which the first numbers one hundred, and the second fifty, besides a crowd of postulants, who have opportunities of study, and various inducements in the way of prizes and medals.

The Society of American Artists was established in 1871, is situated in West Fifty-seventh Street, and is representative of the French salon, even as is the Academy of the Royal Academy of London.

This equal balancing of schools is very characteristic of the cosmopolitan character of New York, which is truly of no nation, and yet of all.

Sculpture is by no means so important a factor as its sister art, Painting, and, sooth to say, the statues to be seen in public places do not redound greatly to the credit of that branch of art, which lives to flourish but among the Latin races, and to degenerate among practical Anglo-Saxons and their compatriots.

The American Water Color Society exhibits in February at the Academy



of Design palace. This society was formed in 1867, and has seventy-six resident and thirty-eight non-resident members.

The artists in water colors—whether in aquarelles or gauches—stand very high in the world of art, ranking beyond those of London, and with those of Paris.

In friendly brotherhood is the New York Etching Club, which has thirty resident and fifteen non-resident members, and has turned out some very admirable work, although of late rudely assaulted by the novel process of photo-gravure and such like “mere mechanical fellows,” which produce, at a low price, the effect desired with accuracy and certainty.

There are also the New York Water Color Club, which began exhibiting in 1890, and Society of Painters in Pastel.

The American Art Association, No. 6 East Twenty-third Street, gives exhibitions of native painting, prizes, and special views of celebrated single pictures, such as “The Angelus.”

In addition to these are many proprietary exhibitors such as Knoedler & Company, at Fifth Avenue and Twenty second Street; Boussod Valadon & Company, Blakeslee & Company, S. P. Avery, Jr., L. Crist Delmonico, Reichard & Company, Montross, Durand Ruel, Cottier & Co., 144 Fifth Avenue.

Studio buildings are plenty and commodious. Nos. 51 to 55 West Tenth Street is well known as an artistic hive, as also is the University and Benedick on East Washington Square.

The Young Men’s Christian Association, opposite the Academy of Design in West Twenty-third Street, near Fourth Avenue; and No. 3 Washington Square, North, are also snug rests for artists; and in West Fifty-fifth Street there is a perfect colony, extending from No. 106 to No. 146.

Noted mural painters are John La Farge, George W. Maynard, Francis Lathrop, also a maker of mosaics; Thomas W. Dewing, Kenyon Cox, Walter Shirlaw, and Richard Newton, Jr. Fashionable portrait painters include Benjamin C. Porter, John Sargent, Wyatt Eaton, Harper Pennington, Eastman Johnson, George B. Butler, Carroll Beckwith, Rice, Hardy, Chase, Daniel Huntington, Thomas W. Wood, H. A. Loop. Among landscapists are George Innes, Albert P. Ryder, John La Farge, Homer D. Martin, Theodore Robinson, Frederick Church, Melville Dewey, Robert Miner, Dwight Tryon, Robert Reid and John Johnson. Religious painting for churches is produced by John La Farge, Richard Creifeld, Mrs. Ella Condie Lamb, and Frederick Crowninshield. Historical pictures by M. F. H. de Haas, Thomas Hovenden, Gilbert Gaul, Frank D. Millet, J. O. Davidson, Julian Scott, Winslow Homer, and others.

#### FIRE DEPARTMENT.

THE staff of the Fire Department consists of one chief, two deputy chiefs, twelve chiefs of battalions, fifty-seven foremen of engine companies, seventy-nine assistant foremen, twenty-two foremen of hook and ladder companies, and 900 firemen. This department has in charge the safety of public places, such as theatres, museums, concert halls, etc.; also,

control over any combustible matter. It has an enormous appropriation, and is kept up to a perfect condition. The department is one of the finest in America.

The "Fire Laddies," as the members of the department are affectionately called, are dear to the hearts of every New Yorker and Brooklynite, the fire service of which city is modeled after that of its elder sister.

In days of yore the Volunteer Fire Department, although gallant and brave as their descendants of to-day, were given to rioting, and conducted in a great measure to the rowdiness of the two cities. But the present force is eminently steady, respectable, and well drilled, and the neat uniform of blue and silver is a badge of good conduct and worthy citizenship. We are, one and all, proud and fond of our gallant fighters of fire.

### FOREIGN CONSULS.

FOREIGNERS from almost any part of the world can find the representatives of their country in New York City. For the benefit of those seeking officials from other lands, a list is appended to show where these consuls may be found: The Minister from Greece, 115 Pearl Street; Minister from Hayti, 101 Pearl Street; from France, 4 Bowling Green; from Bolivia, 126 Liberty Street; from Chili, 15 Cortlandt Street; Belgium, 329 Broadway; Argentine Republic, 60 Wall Street; Great Britain, 24 State Street; Costa Rica, 76 Broad Street; Dominican Republic, 31 Broadway; China, 26 West Ninth Street; Brazil, 22 State Street; Colombia, 24 State Street; Denmark, 69 Wall Street; Ecuador, 51 Liberty Street; Austria-Hungary, 33 Broadway; Hawaiian Islands, 51 Leonard Street; Guatemala, 102 Front Street; German Empire, 2 Bowling Green; Venezuela, 118 Broadway; Turkey, 132 Broadway; Uruguay, 142 Pearl Street; Sweden, 41 Broad Street; Persia, 15 Broad Street; Spain, 30 Broadway; Switzerland, 89 Beaver Street; Portugal, 102 Broad Street; Orange Free State, 80 Beaver Street; Norway, 41 Broad Street; Liberia, 19 William Street; Japan, 7 Warren Street; Honduras, 102 Front Street; Italy, 24 State Street; Korea, 69 Wall Street; Mexico, 35 Broadway; Netherlands, 17 William Street; Monaco, 4 Bowling Green; Nicaragua, 76 Beaver Street; Peru, 19 Whitehall Street; Russia, 59 Clinton Place; Salvador, 102 Chambers Street.

### HOTELS, LOCATIONS AND RATES.

The Hoffman House, at 1111 Broadway, is one of the most elegant and satisfactory hotels in the city. Its cuisine is also absolutely unsurpassed. The works of art contained in its bar-room are a constant source of pleasure to the tourist. The private rooms, where a dinner for four or more can be served, are beautifully fitted out, and cannot fail to delight the eye. The hotel is on the European plan.

To the foreign traveler the Hotel Martin will prove most satisfactory. This is a French hotel, and although not furnished in the sumptuous style of the Hoffman, the Metropole, Imperial, and others, has a thoroughly good café, where the lovers of French cooking will find many dainties, procured directly

off the French steamers, and at the service of the guest who knows how to order well. This hotel is situated at 17 University Place.

Hotel Logerot possesses a novelty belonging to no other American hotel—a beautiful enclosed garden back of the building, that stretches its way through a large piece of ground; this little flower land is just finished; it will blossom all the winter and summer for the benefit of the guests. When the coals are being piled up high in the grates, the Hotel Logerot's guests have but to retreat to this enormous conservatory to fancy the springtime has come. Situated on Fifth Avenue, in a convenient location for the Broadway shopst, his new hotel cannot but be well patronized by town as well as out-of-town lodgers.

The Brevoort House has the peculiarity of being the headquarters of British tourists of the higher class. The "swells" all go there, and, indeed, the solid comfort and aristocratic quiet have much in common with the domestic style of the old-fashioned London hotels, such as Limmer's and Long's.

The following list, arranged in alphabetical order, gives the addresses of the New York hotels on the European plan—that is, meals charged separately from the room—making the prices named simply inclusive of room rent, are the

- Astor House, Broadway and Vesey Street, \$1.00.
- Albermarle, 1105 Broadway, \$2.50.
- Aberdeen, 917 Broadway, \$1.00.
- Brevoort House, 11 Fifth Avenue, \$2.00.
- Bancroft House, 15 East Twenty-first Street, 50 cents.
- Brower House, 24 West Twenty-eighth Street, \$1.00.
- Barrett House, West Forty-third Street and Broadway, \$1.00.
- Buckingham, Fifth Avenue, corner East Fiftieth Street, \$1.00.
- Continental, Twentieth Street and Broadway, \$1.00.
- Coleman House, 1168 Broadway, \$1.00.
- Cosmopolitan, West Broadway and Chambers Street, \$1.00.
- Everett House, Seventeenth Street and Fourth Avenue, \$1.50.
- Everett Hotel, 104 Vesey Street, 50 cents.
- Gedney House, West Fortieth Street and Broadway, \$1.00.
- Gilsey House, Twenty-ninth Street and Broadway, \$2.00.
- Grand Union, Park Avenue and Forty-second Street, \$1.00.
- Hoffman House, 1111 Broadway, \$2.00.
- Hotel Bartholdi, Broadway and Twenty-third Street, \$2.00.
- Hotel de Logerot, 126 Fifth Avenue, \$4.00—\$5.00.
- Hotel Imperial, Broadway and Thirty-second Street, \$2.00.
- Hotel Devonshire, 30 East Forty-second Street, \$1.00.
- Hotel Lincoln, 1673 Broadway, \$1.00.
- Hotel Normandie, Thirty-eighth Street and Broadway, \$2.00.
- Hotel Martin, 17 University Place, \$1.25.
- Hotel Wellington, 19 East Forty-second Street, \$1.00.
- Hotel Winthrop, 31 West Fourth Street, \$1.50.
- Hotel Metropole, Forty-first Street and Broadway, \$1.50.



Holland House, Fifth Avenue and Thirtieth Street, \$2.50.

Hotel Kensington, 75 Fifth Avenue, \$1.50.

Hotel St. George, 49 East Twelfth Street, \$1.00.

Hotel St. Stephens, 52 East Eleventh Street, \$1.00.

Leggett's Hotel, 76 Park Row, 75 cents.

Morton House, Broadway and Fourteenth Street, \$1.00.

Metropolitan, 584 Broadway, \$1.00.

Oriental Hotel, Thirty-ninth Street and Broadway, \$1.00.

Putnam House, 369 Fourth Avenue, 50 cents.

Parker House, 1301 Broadway, \$2.00.

Revere House, 606 Broadway, 50 cents.

St. James Hotel, 1133 Broadway, \$2.00.

St. Denis Hotel, Eleventh Street and Broadway, \$1.50.

Sinclair House, 752 Broadway, \$1.00.

Sweeney's, 106 Park Row, 75 cents.

Tremont, 665 Broadway, \$1.00.

Union Square Hotel, 18 Union Square, \$1.00.

Those on the American Plan, that is, where the rate for the day include meals as well as the room. The prices named are the smallest that will cover both :

Berkley, 20 Fifth Avenue, \$4.00.

Canda House, 17 Lafayette Place, \$1.50.

Fifth Avenue, Fifth Avenue and Twenty-third Street, \$5.00.

Hotel Bristol, Fifth Avenue and Forty-second Street, \$6.00.

Hotel Lenox, 72 Fifth Avenue, \$2.00.

Miller's Hotel, 37 West Twenty-sixth, \$2.50.

San Marco, 21 West Thirty-second, \$2.00.

Sherwood House, Fifth Avenue and Forty-fourth Street, \$5.00.

Westminster, 119 East Sixteenth Street, \$3.50.

Windsor, Fifth Avenue and Forty-sixth Street, \$5.00.

The following list of hotels are on both the European and American plan :

Hotel Brunswick, Fifth Avenue and Twenty-sixth Street.

Hotel Marlborough, Broadway and Thirty-sixth Street.

Hotel Vendome, Broadway and Forty-first Street.

Hotel Espanole Hispano-Americano, 116 West Fourteenth Street.

Hotel Hungaria, Fourteenth Street and Union Square.

Hotel St. Marc, Fifth Avenue and Thirty-ninth Street.

Hotel Waldorf, Fifth Avenue and Thirty-third Street.

Hotel Clarendon, Fourth Avenue and Eighteenth Street.

Belvedere, Eighteenth Street and Fourth Avenue.

Murray Hill Hotel, Forty-first Street and Park Avenue.

Park Avenue Hotel, Park Avenue and Thirty-second Street.

Plaza, Fifth Avenue and Fifty-ninth Street.

The Gerlach, 55 West Twenty-seventh Street.

Victoria, 4 West Twenty-seventh Street.

Sturtevant House, 1186 Broadway.

## HEALTH DEPARTMENT.

THE Health Department Headquarters are situated in Mulberry Street. This department is managed by four commissioners, and it is their duty not only to look after the disease already begun, but to prevent its further spreading. One of the commissioners is always an experienced physician, and he has absolute authority in ordering the quarantine of any household where an infectious disease has taken effect, or whose inmates have been exposed to contagion. This is one of the most important public departments of New York City.

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HACK AND CAB REGULATIONS.

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The price or rates of fare to be asked or demanded by the owners or drivers of hackney coaches or cabs shall be as follows :

## CABS.

1. For conveying one or more persons any distance, sums not exceeding the following amount : Fifty cents for the first mile or part thereof ; and each additional half mile or part thereof, twenty-five cents. By distance, for "stops" of over five minutes and not exceeding fifteen minutes, twenty-five cents. For longer stops, the rate will be twenty-five cents for every fifteen minutes or fraction thereof, if more than five minutes. For a brief stop, not exceeding five minutes in a single trip, there will be no charge.

2. For the use of a cab by the hour, with the privilege of going from place to place and stopping as often and as long as may be required, one dollar for the first hour or part thereof, and for each succeeding half hour or part thereof, fifty cents.

## COACHES.

3. For conveying one or more persons any distance, sums not exceeding the following amounts : One dollar for the first mile or part thereof ; and each additional half mile or part thereof, forty cents. By distance for "stops" of over five minutes and not exceeding fifteen minutes, thirty-eight cents. For longer stops the rate will be thirty-eight cents for every fifteen minutes. For a brief stop, not exceeding five minutes in a single trip, there will be no charge.

4. For the use of a coach by the hour, with privilege of going from place to place and stopping as often and as long as may be required, one dollar and fifty cents for the first hour or part thereof, and for each succeeding half hour or part thereof, seventy-five cents.

5. No cab or coach shall be driven by the time rate at a pace less than five miles an hour.

6. From "line balls," one or two passengers to any point south of Fifty-ninth Street, two dollars; each additional passenger, fifty cents north of Fifty-ninth Street, each additional mile shall be charged for at a rate not to exceed fifty cents per mile.

7. Every owner or driver of any hackney coach or cab shall carry on his coach or cab one piece of baggage, not to exceed fifty pounds in weight without extra charge; but for any additional baggage he may carry, he shall be entitled to extra compensation at the rate of twenty-five cents per piece.

Sec. 91. All disputes, as to prices or distance, shall be settled by the Mayor or such other person as he may designate.

Sec. 92. In all cases where the hiring of a hackney coach or cab is not at the time thereof specified to be by the hour, it shall be deemed to be by the mile; and for any detention exceeding fifteen minutes, when so working by the mile, the owner or driver may demand at the rate of one dollar per hour.

Sec. 98. Each and every licensed hackney coach or cab shall be provided with a suitable lamp on each side, and across the middle of the outside of each, such lamp shall have a metal band not less than two inches in width, out of which the number of the license shall have been cut after the manner of a stencil plate, the component figures of such numbers to be not less than one and one-half inches in height, and the style of the whole to be approved by the Mayor, or the Mayor's Marshal. And each and every such coach or cab shall also have the number of the license in raised metal figures not less than one and one-half inches in height, or legibly engraved upon metal plate, affixed to the inside of the coach or cab in such conspicuous place as may be designated by the Mayor or Mayor's Marshal.

Sec. 99. Each and every licensed hackney coach or cab, while waiting at night for employment at any public stand, shall have its lamps lighted as soon as it becomes dark, and thereafter kept trimmed and burning while at such stand, and during employment.

Sec. 100. There shall be fixed in each hackney coach or cab, in such a manner as can be conveniently read by any person riding in the same, a card containing the name of the owner of said carriage, the number of his license, and the whole of section 89 of this article, printed in plain legible characters, under a penalty of revocation of license for violation thereof, said section to be provided by the License Bureau in pamphlet or card form, and to be furnished free to the owner of such hackney coach or cab.

It shall be the duty of the driver of every such hackney coach or cab, at the commencement of his employment, to present the passenger employing him with a printed card or slip containing, in case of cabs, subdivisions 1 and 2, and in case of coaches, subdivisions 3 and 4 of section 89 of this article.

Sec. 105. Any person or persons who shall violate any or either of the provisions of sections 98 to 105, both inclusive, of this article, shall be liable to a penalty of ten dollars.

*Complaints for violations of the above ordinances may be made at the office of the Mayor's Marshal, Room 1, City Hall.*



## DISTANCES.

## FROM SOUTH FERRY

To Wall Street.....	$\frac{1}{2}$ Mile.
To City Hall.....	1 “
To Canal Street.....	$1\frac{1}{2}$ “
To Houston Street.....	2 “
To Fourth Street.....	$2\frac{1}{4}$ “
To Fourteenth Street .....	$2\frac{3}{4}$ “
To Twenty-fourth Street.....	$3\frac{1}{4}$ “
To Thirty-seventh Street.....	4 “
To Forty second Street.....	$4\frac{1}{4}$ “
To Sixty-second Street.....	$5\frac{1}{4}$ “
To Eighty-second Street.....	$6\frac{1}{4}$ “
To One Hundred and Second Street.....	$7\frac{1}{4}$ “
To One Hundred and Twenty-second Street .....	8 “

## EAST AND WEST, FROM BROADWAY

To East River, across Fourteenth Street. ....	1 Mile.
To East River, across Twenty-third Street.....	1 “
To East River, across Thirty-fourth Street.....	$\frac{7}{8}$ “
To East River, across Forty-second Street.....	1 “
To East River, across Fifty-ninth Street .....	$1\frac{1}{4}$ “
To North River, across Fourteenth Street.....	$1\frac{1}{4}$ “
To North River, across Twenty-third Street.....	$1\frac{1}{8}$ “
To North River, across Thirty-fourth Street.....	$1\frac{1}{4}$ “
To North River, across Forty-second Street.....	1 “
To North River, across Fifty-ninth Street.....	$\frac{7}{8}$ “

## LAW COURTS.

These consist of

The Supreme Court of the State—County Court House.

The Superior Court—County Court House.

The Court of Common Pleas—County Court House.

The City Court—City Hall.

The Courts of Oyer and Terminer—32 Chambers Street.

The General Sessions of the Peace—32 Chambers Street.

The Special Sessions of the Peace—“The Tombs,” Centre Street.

The District Courts—and

The Police Courts.

The Supreme Court has eminent jurisdiction over all things pertaining to the State of New York, and is composed of seven justices, elected for fourteen years.

The Common Pleas and Superior Court have like powers over the city. The justices are elected for fourteen years.

The City Court has limited jurisdiction, and its judges are elected for six years.

A fine building for the Criminal Courts is on Centre Street, between Franklin and White Streets.

## LEADING CLUBS.

Club life in New York is comparatively of modern growth, but, like the metropolis itself, is a very promising infant. Of course, the fashion is copied from London clubdom, which is the mother of all such institutions over the world.

The offspring, however, is stalwart and prolific. Just as acclimated fruits, animals and flowers grow larger and more generous in our rich soil, so do our clubs burgeon and bear fruit more quickly and in more luxuriance here than elsewhere.

The Union Club is easily the first of such institutions in New York, and has for the present its home in the sturdy old Knickerbocker mansion on the corner of Twenty-first Street and Fifth Avenue.

The Union is the Carlton Club of America. It is the oldest, having been established in 1836—half a century ago—a venerable age for New York. There are about 1,500 members, among whom are to be found most of the really important gentlemen of Manna-ha-ta, who point to the roll of the club as German *Freiherrn* point to their quarterings and genealogies as evidence of their nobility. The roll of the Union Club is, indeed, a “Roll of Honor.”

So difficult is it to obtain admission to this exclusive club, that it is usual for members to put up the names of their sons while still infants, in order that their turn for election, or rejection, may come before they are grey-headed.

The Manhattan Club is the leading Democratic Association of New York, and is domiciled in the marble palace erected by the millionaire, A. T. Stewart, on the corner of Thirty-fourth Street west and Fifth Avenue. This club was organized in 1868, and has a membership of 1,900. An exceptionally good bill of fare is a leading feature.

The Union League is the principal club of the Republican party. It was organized in 1863, and its list of members is about 1,700. The club-house is on the corner of Fifth Avenue and Thirty-ninth Street.

New York Club.—A social club, next in point of age to the Union Club. The New York Club is conservative, and has no public functions. Organized 1845; membership, about 850; house, corner of Fifth Avenue and Thirty-fifth Street.

The Players' Club.—An exclusive club of actors, theatrical managers, and playwrights. Its objects are: “To bring the worthy ones of the theatrical profession into frequent intercourse with gentlemen of other arts and callings who love the stage and appreciate the value of the drama.” The Players' was founded by Edwin Booth, who liberally endowed it. Organized 1887; membership, about 500; house, No. 16 Gramercy Park.

Church Club.—A social organization of baptized laymen of the Protestant Episcopal Church. Organized 1887; membership, about 450; secretary's office, No. 4 Warren Street.

Clergy Club.—Membership restricted to clergymen of the Protestant Episcopal Church. Organized 1888; membership, 150; house, No. 29 Lafayette Place.

Coaching Club.—An organization designed to encourage “four-horse driving” in America. Organized 1875; membership, 41.

Racquet and Tennis Club.—Generally known as the Racquet Club. It is an outgrowth of a club formed several years ago for the encouragement and development of the game of racquets, and has elaborate racquet and tennis courts in its handsome new house, but is essentially a social club. Most of its members are wealthy, and all move in excellent society. Under its direction several amateur billiard tournaments have been held, and the winner of the Racquet Club tournament is practically acknowledged as the champion amateur billiard player of the Eastern States—if not, indeed, of the United States.

Calumet Club.—A purely social organization. Organized 1879; membership, about 600; house, No. 267 Fifth Avenue.

Catholic Club.—The leading social organization of members of the Roman Catholic Church resident in New York City and vicinity. Organized 1871; membership, about 800; house, No. 120 West Fifty-ninth Street.

Cercle Français de l'Harmonie.—The distinctively French social club of New York City. Membership, about 400; house, No. 26 West Twenty-fourth Street.

Colonial Club.—A social club which is one of the few clubs of standing which have set apart suites of rooms for the use of the wives and daughters of members. Organized 1889; membership, about 700; house, corner of the Boulevard and West Seventy-second Street.

Deutscher Verein (German Club).—The most exclusive German social club in the city. Only German-speaking people are eligible to membership. Organized 1842; membership, about 250; house, No. 112 West Fifty-ninth Street.

United Service Club.—A military and naval club composed of commissioned officers and ex-officers of the United States Army, Navy, and National Guard, and graduates of the United States Military and Naval Academies. Organized 1889; membership, about 800; house, No. 16 West Thirty-first Street.

University Club.—A social club restricted to those who have received degrees from universities and colleges requiring a three years' residence and study, recipients of honorary degrees and graduates of the United States Military and Naval Academies. Organized 1865; membership, about 1,800; house, corner of Madison Avenue and Twenty-sixth Street.

Southern Society.—A social organization of natives and former residents of the Southern States. Only those born in the South, direct descendants of Southerners and residents of the South for at least twenty years prior to 1884, are eligible to membership. Organized 1886; membership, about 1,400; house, Nos. 18-20 West Twenty-fifth Street.

St. George's Club.—A social club restricted to those of English birth or descent. Organized 1891; membership, about 250; house, corner of Lexington Avenue and Twenty-seventh Street.

Century Club.—The literary club of New York City. It had its origin in a sketching club of the olden time, and its membership includes most of the dis-



tinguished artists, authors, journalists, and clergymen of the city and country. Monthly art exhibitions are given in the club gallery during the season. Organized 1847; membership, about 800; house, No. 7 West Forty-third Street.

Grolier Club.—A club of bookmakers, book connoisseurs, and designers. Its unique exhibitions of rare volumes, quaint bindings, illustrated manuscripts, etc., are notable fixtures of the literary life of the city. Organized 1884; membership, about 350; house, No. 29 East Thirty-second Street.

Kit-Kat Club.—Organized as a working club for artists. There are two classes of membership—artists and lay members. Organized 1881; membership, not stated; rooms, No. 61 Lexington Avenue.

Lotos Club.—Organized as a journalistic club, and now ranks as the leading social-literary club of the city. Its "Saturday Nights," art exhibitions, and receptions have made it famous the world over. Organized 1870; membership, about 650; house, No. 149 Fifth Avenue.

Press Club.—The distinctively journalistic social organization of New York City and the largest press club in the United States. Organized 1872; membership, 650; house, No. 120 Nassau Street.

## NEW YORK LIBRARIES.

The library center of America has formed itself in New York, and some of the most priceless volumes in existence are contained in this city—private and public libraries. There are thirty-four public libraries in New York; these include mercantile, law, apprentices, and medical libraries. The Astor is the finest. One million dollars' worth of books are contained therein. Here many visitors are found on all days when the reading room is thrown open. This library contains some two hundred and fifty thousand volumes, and some eighteen thousand pamphlets. A letter that will be of interest just now is one from Christophoro Colon. It is said that this letter will be put in the World's Fair Exhibition by the Trustees of the Astor Library.

Sylvester's Universal Paleography is a valuable book that many come to this building to see; also, Lloyds' History of Columbia, now called Wales. This latter book is extant only in this one copy.

Here also is found the oldest polyglot edition of the Scriptures, that was fifteen years in preparation and done by the order of Cardinal Ximenes. The earliest edition of Ptolemy's Geography, and a *Biblia Sacra Latina*, dated 1462, and other curious and very valuable old books of the Astor Library. This collection of volumes numbers some priceless Oriental works, and many students from all parts of the world bear testimony to this.

The oldest manuscript to be found here is *Lectiones Evangelii*; this is done on vellum, and is illuminated. It was made by the monks in A. D. 1470, and its value is well nigh priceless.

The John Wycliffe edition of the New Testament ranks high among this library's antique collection.

Persian manuscripts of the fifth century may be found here, and also rare Siamese manuscripts.

A copy of the papal edict against Martin Luther, 1520, will prove a delight for those who visit this place.

THE LENOX LIBRARY is next in value. This is not visited as much as the Astor Library, although the student will find much to repay him for making not one, but many visits, to this treasure house. The Lenox Library has a fine art gallery, and here the celebrated painting is seen, "Milton Dictating *Paradise Lost* to His Daughters."

There are fifty thousand volumes on this library's shelves. Among them is the celebrated Guttenburg Bible. Indeed, this is the finest Scriptural collection in America, and also a complete collection of Milton's works, including the works that Charles Rex ordered to be burned by the common hangman.

A German Bible, dated 1466, a Latin Bible, 1476, the Greek Gospels, A.D. 1150, a Latin Bible of the fourteenth century done on vellum, and one somewhat similar of the thirteenth century, a first edition of Bunyan's *Pilgrim's Progress*, a 1433 edition of Chaucer's *Canterbury Tales*, Dante's *Divine Comedy*, dated 1472—all these are among this ancient and valuable collection. A copy of the *New World*, published in 1516, must not be overlooked. A *Life of Christ*, illustrated by Giulio Clovio, and later presented to Pope Paul III., is contained in the Lenox Library, and highly valued as one of its most priceless volumes.

There are two law libraries in the city; one is located in the Post-Office building; it has about twenty-five thousand volumes.

THE MERCANTILE LIBRARY embraces modern literature of a light school, although much good reading is to be found here.

THE COOPER UNION LIBRARY contains some twenty thousand volumes. Here crowds can be seen daily. This building has been rebuilt and improved by the good Peter Cooper, the philanthropist, of whom New York is justly proud. This library does not embrace many ancient volumes, but is a useful, practical and serviceable library—one selected to give the most help to the average student of to-day.

The finest New York medical library is in the New York Hospital.

THE DIRECTORY LIBRARY, to be found on the corner of Eighth Street and University Place. These volumes number only five hundred, and contain the names of people all over the country. Anyone wishing to get the address of people in other cities may find what they want here.

THE APPRENTICES' LIBRARY has over sixty thousand volumes; it is patronized chiefly by the working class.

## MARKETS.

The largest New York market is

WASHINGTON MARKET.—West Washington Market is situated at the foot of West Twelfth Street. Just east of West Washington Market is Gansevoort Market, where the farmers sell from wagons. The wholesale oyster market is near West Washington Market, and it is a novel sight to see the fishermen dispose of their spoils.

FULTON MARKET is between Fulton, Beekman, Front and South Streets, and covers a square. Fulton Fish Market, just opposite, is celebrated. There is a restaurant in Fulton Market where the faint shopper can have fish cooked to the Queen's taste. The greatest fish market in the world is to be found at the FULTON MARKET.—Fish caught in foreign ports are shown here. The April brook trout exhibition, that occurs yearly under the superintendence of ex-Fish Commissioner Blackford, is well worth going to see. Not only edible fish are obtained here, but aquariums of odd living fish are on exhibition, and also enormous and rare turtles.

CLINTON MARKET is at Canal and West Streets.

TOMPKINS MARKET, in Third Avenue, between Sixth and Seventh Streets.

CATHERINE MARKET is on the East River at the foot of Catherine Street.

CENTRAL MARKET is on East Forty-second Street.

CENTRE MARKET is on Centre Street, between Grand and Broome Streets.

ESSEX MARKET is in Essex Street, corner of Grand.

COLUMBUS is at One Hundred and Twenty-fourth Street.

JEFFERSON MARKET is on Sixth Avenue, corner of Greenwich Street, and UNION MARKET is on Avenue D, between Second and Houston Streets.

PADDY'S MARKET is certainly an amusing and novel sight. This market consists of rows of venders' carts pulled up on Ninth Avenue, between Twenty-eighth and Thirty-fourth Streets. Here the poorest classes buy, and bargain keenly in doing so.

#### MESSENGER SERVICE.

The Messenger Service in New York is not only the promptest in any city, but there are more offices than elsewhere. Any station, hotel, or restaurant contain messenger calls that will be answered by night, as well as in the day. The headquarters of the American District Telegraph Company is at 8 Dey Street, but its branch offices can be found in every part of the city. The police call, or fire alarm, may be rung from these boxes, as well as the call for a messenger boy. Every messenger call has a printed card that is tacked on the wall beside it, explaining the several calls. The tariff for messenger service is 30 cents an hour. It is well to obtain a tariff book that is issued by the company to prevent overcharge.

Appended is a list of messenger offices: 398 East Tenth Street, 985 Eighth Avenue, 821 Sixth Avenue, 666 Sixth Avenue, 990 Sixth Avenue, 497 Third Avenue, 844 Third Avenue, 2097 Third Avenue, 1369 Third Avenue, 1059 Third Avenue, Forty-fifth Street and First Avenue, 539 Fifth Avenue, 397 Fifth Avenue, 344 Third Avenue, 110 West Fourteenth Street, 225 Church Street, 316 Greenwich Street, 195 Broadway, 120 Broadway, 10 Wall Street, Grand Central Depot, 270 West Twenty-third Street, 281 Broadway, 599 Broadway, 854 Broadway, 1140 Broadway, 1227 Broadway, 201 East Fourteenth Street, 270 West Twenty-third Street, 270 West Thirty-fourth Street, 8 West Twenty-third Street, Eighth Street and University Place, 407 Broadway, 142 West Street, 251 Church Street, 444 Broome Street, 32 Desbrosses Street, 151 Church Street, 134 Pearl Street, 9 New Street, 120 Front Street, 68 Fulton Street, Cotton Exchange, 233 Grand Street, Gansevoort Market,



251 Columbus Avenue, 386 West Street, 763 Madison Avenue, 985 Madison Avenue, 644 Columbus Avenue, 453 Columbus Avenue, 1616 Third Avenue, 268 West One Hundred and Sixteenth Street, 134 East One Hundred and Twenty-fifth Street, 53 West One Hundred and Twenty-fifth Street, 2300 Seventh Avenue, 264 West One Hundred and Twenty-fifth Street, 2300 Seventh Avenue.

### NATIONAL GUARD.

New Yorkers have a great pride in the National Guard, which has proved of great use. Under almost perfect discipline, it has been called out in time of riots, and the service done has been admirable. Five thousand and five hundred of the Guard are in New York City.

The Seventh Regiment Armory is on the corner of Park Avenue and East Sixty-seventh Street.

The Eighth Regiment, corner of Park Avenue and East Ninety-fourth Street.

The Ninth Regiment, 221 West Twenty-sixth Street.

Twelfth Regiment, Columbus Avenue and West Sixty-second Street.

Twenty-second Regiment, Sixty-eighth Street and Boulevard.

Sixty-ninth Regiment, Third Avenue and Seventh Street.

Seventy-first Regiment, One Hundred and Seventh Street and Lexington Avenue.

First Battery, 340 West Forty-fourth Street.

Second Battery, 810 Seventh Avenue.

Troop A, 136 West Fifty-sixth Street.

Signal and Telegraph Corps, 132 West Fifty-sixth Street.

The Seventh Regiment has the finest armory in the city. It is well worth the tourist's attention, and no traveler should leave New York without going through it.

The Seventh Regiment is probably the best drilled military corps in the country, if not in the world, and is closely followed by the Twenty-second, and also by the Brooklyn Twenty-third and Thirteenth. The difference, however, is evident to military eyes only. To the ordinary observer our National Guard is as near perfection of drill and soldierly bearing as citizen-soldiers can well attain to.

### NEWSPAPERS.

The most prominent newspapers in New York City are : The New York Herald, the World, the Sun, the Tribune, the Times, the Mail and Express, the Recorder, the Morning Journal, the Press, the Daily News and the Post.

There are in all fifty-six newspapers in New York. Papers in German, Hebrew, French, Finnish, Danish, Polish, Italian, Russian, Bohemian, and Portuguese languages are published.

All the celebrated newspaper offices are on Broadway and Park Row.

The cable news is first received in New York ; in fact, for news, the Gotham papers lead the world.

The New York Herald, founded by the elder Bennett, is a practical illustration of how an absent editor can still publish a remarkable and famous sheet. It is known of Mr. James Gordon Bennett that, no matter in what country he may be, every important part of his Herald is cabled to him daily. Mr. Bennett is not often in America, and then only for a day or so, to give the Herald what its staff calls "a shaking up."

For absolute integrity of purpose the Herald is to be commended. It cannot be bribed.

The World is a popular sheet, the magazine of the poor man. Its Sunday edition contains all sorts of literature, from children's stories to novels, and from politics to sermons. The World publishes an evening edition also.

The Tribune is an old paper, taken by a certain class whose names have been on its subscription books for many years. It is an honest sheet, and its editorials are clean, well written, and able.

The Sun embraces a peculiar line of literature. Its Sunday edition covers the magazine field. The astronomical articles in the Sunday numbers are valuable reading. The literature is of a good, high tone, and the poetry well chosen. In fact, graceful fiction and scientific fact go hand-in-hand in this publication.

The Morning Journal appeals to the working folk. Its stories are of an easy and imaginative sort, and its style rather sensational.

The Recorder is a new-comer when compared to the time when the above-mentioned papers have been published in New York. It exhibits energy and wonderful advertising capacity. Its reform projects are all in useful directions.

The Morning Advertiser has a high standing, and is ranked fair in its policy. In fact, in no city of America is the daily news put in such attractive form as to make it readable as in New York City. All other newspapers in this country seem provincial when compared to the great dailies of this metropolis.

#### POLICE DEPARTMENT.

The Police Department is under the Superintendence of four commissioners, who receive salaries of \$5,000 per year, and their appointments extend over a period of six years.

Besides these commissioners there are three inspectors, a chief inspector, a superintendent, thirty-six captains, forty detective sergeants, 144 sergeants, and 3,700 patrolmen.

The Police Commissioners appoint the Inspectors of Election, Ballot Clerks, and Poll Clerks.

Police Headquarters will be found at No. 300 Mulberry Street.

Police Station in Precinct No. 1 is Old Slip, near Front Street; No. 2, corner of Liberty and Church Streets; No. 3, City Hall; No. 4, 9 Oak Street; No. 5, 19 Leonard Street; No. 6, 19 Elizabeth Street; No. 7, 247 Madison Street; No. 8, Prince Street, corner Wooster; No. 9, 94 Charles Street; No. 10, 205 Mulberry Street; No. 11, 105 Eldridge Street; No. 12, Attorney and Delancey Streets; No. 13, Union Market; No. 14, First Avenue

and Fifth Street ; No. 15, 221 Mercer Street ; No. 16, 230 West Twentieth Street ; No. 17, 34 East Twenty-ninth Street ; No. 18, 327 East Twenty-second Street ; No. 19, 137 West Thirtieth Street ; No. 20, 434 West Thirty-seventh Street ; No. 21, 160 East Thirty-fifth Street ; No. 22, 347 West Forty-seventh Street ; No. 23, 163 East Fifty-first Street ; No. 23 (sub-precinct, Grand Central Depot) ; No. 24, West Sixty-eighth Street and Boulevard ; No. 25, 153 East Sixty-seventh Street ; No. 26, 134 West One Hundredth Street ; No. 27, 432 East Eighty-eighth Street ; No. 28, Pier A, North River ; No. 29, East One Hundred and Twenty-sixth Street, near Lexington Avenue ; No. 30, West One Hundred and Twenty-fifth Street, near Ninth Avenue ; No. 31, High Bridge ; No. 32, Tenth Avenue and One Hundred and Fifty second Street ; No. 33, Morrisania Town Hall ; No. 34, Tremont ; No. 35, Kingsbridge ; No. 36, Steamboat Patrol.

### POSTAL INFORMATION.

Postal notes are bought by paying a commission of 3 cents for any sum from 1 cent to \$4.99. Money orders have the full directions for their use printed on one side, with blank left that the sender must fill out. If one is the recipient of one of these orders, they must be identified after signing.

A tariff of 5 cents is charged for a domestic money order not exceeding \$5 ; over \$5 and not exceeding \$10, the tariff is 8 cents ; a tariff of 10 cents is charged for \$15, etc., etc., on this scale. The limit of each order is \$100.

For any money to be sent outside of America international money orders are given. For these the rates are 10 cents for \$10 ; over \$10 and under \$30 or \$30, 20 cents, etc., etc. International money orders are payable any time within one year of the date of issue.

The rate on all letters sent to any part of the United States or Canada is 2 cents an ounce.

All sealed parcels sent by post are charged full letter rates, unless left partly open for examination.

For registered letters the fee is 10 cents in stamps.

Newspapers, magazines and periodicals are ranked as second class matter, and when mailed by any but the publisher or agent, is 1 cent for each four ounces.

Third class matter includes books, cards, photographs, engravings, lithographs, printed post cards mailed by the quantity, etc., etc. These must be arranged so that the postmaster can easily see the contents of packages. Rate, one cent for each two ounces.

The fourth-class matter admits of no printing or letter-heads, playing cards, pencil or ink drawings, unprinted postal cards ; roots and samples, etc., are included in this class, but the weight of no package must be over four pounds. The charge for this is one cent for each ounce.

In order to register a parcel, a fee of 10 cents is necessary.



## RACES.

The four principal race tracks near town are Morris Park track, Sheepshead Bay track, Gravesend track, and the Brighton track.

Seats on the grand stand at any of these racing stands are \$1.50.

The admission fee alone is \$1.00.

New Jersey has tracks at Monmouth Park, at Linden, Clifton, Elizabeth, and Guttenberg. The Linden track is best reached from New York City by the Pennsylvania Railroad, by way of the Cortlandt Street Ferry.

The Elizabeth track is soonest reached by the Central Railroad of New Jersey.

Clifton track is reached by the Delaware, Lackawanna and Western Railroad.

Guttenburg may be reached by taking the Christopher Street Ferry to Hoboken, and from thence by the horse cars, or by Jay and Forty-second Street Ferries to Weehawken, and thence by the Hudson County Railroad.

The races at Morris Park, Monmouth Park, Gravesend and Sheepshead Bay, are under the rules of the Board of Control. This is done to remedy many dishonest evils of the turf. The great stake races are over these tracks. The racing season really commences on the day when the Brooklyn handicap is run. The spring meeting at Gravesend lasts fifteen days. The Gravesend track is very easily reached from New York City.

The New York Jockey Club holds their next meeting, which occurs at Morris Park, and lasts fifteen days; here the great Eclipse stake is decided, worth \$40,000.

The Morris Park track is an exceptionally fine one. Morris Park is reached by taking the Second Avenue Elevated to Harlem River, and from thence the Harlem River branch of the New York, New Haven and Hudson River Railroad to Van Nest; or one may take the Third Avenue Elevated Railroad, and continue on its suburban line, which reaches Van Nest.

The next important racing is at Sheepshead Bay; here the great Suburban handicap is run. The spring meeting at Sheepshead Bay lasts fifteen days. During this time the three big races—the Brooklyn handicap, Suburban handicap, and the Futurity, are decided.

Sheepshead track is reached by way of the Thirty-fourth Street station of the Long Island Railroad, and the Atlantic Avenue station of the Manhattan Beach road, and the Bedford station of the Brighton Beach road.

The Monmouth Park thirty days' summer racing are next in order, and also the Brighton Beach races that last for thirty days. The Monmouth Park and Brighton Beach races alternate, each one occurring on every other day. The Monmouth Park track is only second to the Morris Park.

Sheepshead Bay is next in the races, and the Futurity stakes are the first attraction. After the fall meeting at Sheepshead Bay a fifteen days' meeting is held at Gravesend, and later a fall meeting at Morris Park.

To all lovers of racing, New York and its immediate suburbs offer the finest inducements.

## RESTAURANTS.

The finest restaurants, of the most varied sorts, are to be found in New York City.

Foreigners from almost every part of the globe can enjoy their native cooking in places adjoining the colony, inhabited by their countrymen. As the Italians dwell near and in Mulberry Street, just so sure may plenty of cheap Italian restaurants be found in that location. There are, of course, better Italian cafés further uptown.

East Indian cooking, Chinese restaurants adjoining the Chinese quarter, Mott Street, and Spanish about East Fifteenth Street, are plentiful. Looking again to the lower part of the city, French cafés, German cafés, Swiss eating places, restaurants for down South colored folk, Hungarian cooking, Austrian eating houses, and, in fact, dishes to suit every palate on earth, may be found in New York City, a much more varied assortment than can be had in London, although all races of the earth gather there; when one is in London, one must eat as Londoners do; but when one is in New York, one may eat exactly as one does in one's own country. English chop houses stand high in popular favor, and the number increases monthly.

Of course, the whole traveled world knows that Delmonico's restaurant is the most celebrated in New York. The pathetic story of an elder Delmonico having, in a mood of mental despondency, wandered off and died of hunger, is a satire of fate—a strange illustration of the unexpected way destiny takes to mark her victims. Some of the most noted jokes from some of the merriest wits have been uttered at the Delmonico board.

Here the man who has speculated, not wisely but too well, dines on his last few dollars; while, sitting within a few feet of him is a man many times a millionaire. Here old friends and old enemies, if they belong to the worldly world, must invariably meet.

Any one who brings a scandal, causes a disturbance, or in any other way makes their presence objectionable in the Delmonico restaurant, is got rid of in rather an odd manner. The offending person may sit for hours, and give their order many times; they are politely answered, but are not served. After a time the hint is taken, and the objectionable guest never appears again.

Although this famous café still bears the name, no Delmonico is actively connected with its present management.

And now let a word be said in favor of the *chéf* who for so many years served well and faithfully this restaurant—Phillipini. All the most famous dinners, luncheons, and suppers he has served are reproduced in his late cookery book, and therein one may find the secret of many an odd and tasty dish they have eaten to their satisfaction in this Broadway house.

The Brunswick gives excellent service at a reasonable price, if one goes at the right hour.

The Hotel Martin café has been spoken of before; to lovers of French cooking it is entirely satisfactory. Some of the best New York cafés are

Delmonico's, 2 South William Street; 22 Broad Street; 212 Fifth Avenue, corner of Twenty-sixth Street.

St. Denis Hotel Café, Broadway and Eleventh Street.

Sutherland's, 64 Liberty Street.

Café Martin, 17 University Place.

Metropolitan Hotel, 584 Broadway.

Pursell's, Twentieth Street and Broadway.

Hungaria, Union Square and Fourteenth Street.

Cable's, Pine Street and Broadway.

Dorlon's, 108 East Twenty-third Street.

Clark's, 22 West Twenty-third Street.

Café Savarin, 120 Broadway.

Vienna Bakery, Tenth Street and Broadway.

Among the French cafés are:

Delisle's, 32 Fulton Street.

Moquin's, 149 Fulton Street.

A table d' hôte dinner, served in Italian style, can be had at

Morello's, 4 West Twenty-ninth Street.

Martinelli's, 136 Fifth Avenue.

Moretti's, Twenty-first Street, near Broadway.

Lantelme, 40 Union Square.

Smith and McNell's, 198 Greenwich Street and 199 Washington Street, and Nash & Brush's, 18 Park Place, are good down-town places for luncheons.

## ROUTES OF TRAVEL.

To the traveler coming to or passing through to leave New York, a great many railroads hold out special inducements. In fact, in no other country is traveling made in such comfort and even luxury. The only railroads that come directly into New York City come via the Forty-second Street Depot. These roads are the New York Central and Hudson River, which is one of the most comfortable and picturesque in the world; the Harlem and New York, and New Haven and Hartford.

Any person wishing to travel by railroad lines other than these must make use of the ferries in coming to or leaving New York.

The stations containing the waiting rooms for passengers are all that can be desired. Telegrams may be sent therefrom; books, papers, magazines are found on the stands; restaurants are usually in the buildings, and flower stands go towards forming a picturesque and comfortable interior. Check rooms for the safe keeping of baggage, letter boxes and fruit stands, are also connected with every station for the use of railroad passengers. All the depots lying on the New Jersey side of the ferries are within a few feet of the ferry landing, so to the traveler hampered with heavy luggage, the task of making this double trip is far from heavy. Cabs are allowed to cross the ferries with their passengers therein, although they are generally dismissed at the New York side of the ferry, as nothing is gained by taking them across, save when one is weighted down with parcels or too heavy luggage.



The principal railroads leading into New York are :

**THE NEW YORK CENTRAL AND HUDSON RIVER.**—This arrives in town at the Grand Central Depot on Forty-second Street and Fourth Avenue, also at Thirtieth Street and Tenth Avenue. This being the Hudson River route, connects with Albany, Rochester, Buffalo, Niagara Falls, Montreal, Detroit, and with Western towns straight through to Chicago.

**NEW JERSEY AND NEW YORK.**—This line, via the Erie Route, goes to the suburban places in New Jersey.

**PENNSYLVANIA.**—The depot is reached by ferry from the foot of Cortlandt or Desbrosses Streets. This road touches such points as Baltimore, Philadelphia, Trenton, and other New Jersey towns and Western points, continuing on to Chicago. The Limited of this line, running directly from Chicago to New York, is celebrated.

**NEW YORK, LAKE ERIE AND WESTERN** has its depot in Jersey City. This can be reached by the ferry from the foot of West Twenty-third Street and Chambers Street. The road touches Buffalo, Rochester, Detroit, Niagara Falls, Toledo, Watkins Glen, etc., and connects with Western points.

**MONTCLAIR AND GREENWOOD LAKE**, via the Erie Route, runs to Watchung, Greenwood Lake, Montclair and way stations.

**NEW YORK AND GREENWOOD LAKE, VIA ERIE**, goes to Greenwood Lake and way stations in New Jersey.

**NEW JERSEY SOUTHERN** has a depot at Sandy Hook, which is reached from New York by boats starting from Pier 8, North River, at the foot of Rector Street. This goes to all New Jersey seaside resorts.

**LONG ISLAND RAILROAD** Depot is at Long Island City. May be reached from New York by the ferry at the foot of East Thirty-fourth Street and James Slip. This line goes to Manhattan Beach, Jamaica, Flushing, Babylon, Sag Harbor, Garden City, and other points on Long Island.

**CULVER ROUTE** Depot is in Brooklyn at Fifth Avenue and Thirty-ninth Street. From New York will be reached by ferry at foot of Whitehall Street. It goes to Coney Island and its near resorts.

**MORRIS AND ESSEX**, via Delaware, Lackawanna and Western Route. It goes to Orange, Summit, Morristown, Newark, etc.

**BALTIMORE AND OHIO** Depot is at Communipaw, N. J. It can be reached from New York City by ferry at foot of Liberty Street. It runs to Philadelphia, Washington, Pittsburg, Baltimore, and Western cities, going through to Chicago.

**DELAWARE, LACKAWANNA AND WESTERN.**—This depot is in Hoboken, and is to be reached from New York by ferries from Barclay or Christopher Streets. The line runs to Paterson, Lake Hopatcong, Richfield Springs, Syracuse, Buffalo, Utica, Scranton, etc., and connects with Western lines.

**NEW YORK AND ROCKAWAY BEACH.**—The depot is at Long Island City, at the Long Island Railroad Station. From New York one must take the ferry at foot of East Thirty-fourth Street or James Slip. This line runs to Rockaway Beach, Manhattan Beach, Coney Island, and Long Beach.

**NEW YORK, NEW HAVEN AND HARTFORD.**—This line leaves from Grand Central Depot, Forty-second Street and Fourth Avenue. It passes through

Bridgeport, New Haven, Boston, Springfield, Hartford, etc., and connects with branches for Connecticut, New Hampshire and Vermont cities.

**HARLEM BRANCH.**—This runs to New Rochelle from the north side of Harlem River. Depot is near Third Avenue drawbridge.

**NEW YORK AND SEA BEACH.**—This depot is at Bay Ridge, and reached from New York by ferry from foot of Whitehall Street. It goes to Coney Island, etc.

**ONTARIO AND WESTERN.**—This goes from the Weehawken Railroad Depot, N. J. From New York the ferry must be taken at foot of Forty-second or Franklin Streets. This route passes Utica, Oswego, Niagara Falls, Buffalo, Thousand Islands, etc., and connects with Western lines.

**NEW YORK, SUSQUEHANNA AND WESTERN.**—Leaves from Pennsylvania Railroad Depot at Jersey City, and from New York by ferry at foot of Desbrosses or Cortlandt Streets. It runs to points in Northern and Eastern Pennsylvania.

**NORTHERN OF JERSEY, via Erie.**—Runs to Englewood, Nyack, Sparkhill, and way stations.

**READING RAILROAD SYSTEM.**—Central Railroad of New Jersey has its depot at Communipaw, Jersey City. It is reached from New York by ferry at foot of Liberty Street. It goes to Newark, Elizabeth, Plainfield, Bound Brook, Trenton, Philadelphia, and Pennsylvania coal regions.

**NEWARK AND NEW YORK.**—This is a branch of the New Jersey Central. It goes to Newark and way stations.

New York and Long Branch has its depots at Communipaw and Exchange Place, in Jersey City. The ferry from New York must be taken at foot of Liberty, Desbrosses or Cortlandt Streets. This line goes to New Jersey seaside places.

The Lehigh Valley Depot, at Pennsylvania Railroad, Jersey City. Ferry taken at Cortlandt or Desbrosses Street. Road goes to Easton, Philadelphia, Baltimore, Washington, etc., connecting with North, West and Southern Railroads.

**PHILADELPHIA AND READING.**—Depot Central R. R. of New Jersey. Ferry from New York is taken at the foot of Liberty Street.

**STATEN ISLAND RAPID TRANSIT.**—Depot, St. George, S. I. Ferry from New York is at the foot of Whitehall Street. Goes to all points on Staten Island.

**WEST SHORE AND BUFFALO.**—Leaves from Weehawken Railroad Depot, N. J. Ferry from New York leaves from foot of Forty-second or Franklin Streets. Goes to all points on the west shore of the Hudson River, such as Newburg, West Point, Albany, Oswego, Buffalo, Niagara Falls, etc., and connects with Western lines.

**NEW YORK AND HARLEM.**—From Grand Central Depot, for White Plains, Berkshire Hills, and Chatham, where it connects with the Boston and Albany line.

## SOCIETIES.

The Ancient Order of Free and Accepted Masons is, beyond doubt, the most interesting and powerful body in the city.

Bound by the "mystic tie," and by a vow of secrecy which has never been broken, this brotherhood extends a subtle influence, leads with an invisible "cable tow" a mass of the intelligence and respectability of the community.

Born of the antique astro-theological mysteries of Elensis and the Orphic games, which, again, were emanations from the ceremonies of the Chaldean Magi, which themselves were offshoots of the Aryan native worship, the Masonic mystery became the secret repository in which the true significance of things was kept from the ken of the barbarians during the era of mental darkness known as "The Middle Ages," when knowledge was crime and death the penalty thereof.

At present, however, when thought is to a certain extent free, and the cultured world has attained to the secrets hidden of old in the mystic ceremonies and buried in symbols, the order has merged into a grand benefit society and a fraternal union, still, however, keeping up its mystical color.

The chief temple of the order is in Twenty-third Street, corner Sixth Avenue, designed by Le Brun, and sentineled by the columns Jachin and Boaz (Strength and Beauty), which are, occultly, the main supports of Solomon's Temple, otherwise the Arch of the Firmament, "Not builded by hands, eternal in the heavens."

In addition to this time honored organization are :

American Bible Society.—For the circulation of the Bible without note or comment, occupying the block bounded by Third and Fourth Avenues, Astor Place and East Ninth Street.

American Society for the Prevention of Cruelty to Animals.—Fourth Avenue and Twenty-second Street.

Bar Association of the City of New York.—Founded to "maintain the honor and dignity of the profession of law, cultivate social relations among its members, and increase its usefulness in promoting the due administration of justice." The association occupies No. 7 West Twenty-ninth Street, and the most prominent lawyers of New York City are members. Organized 1870.

Gaelic Society.—Whose purposes are "the study and cultivation of the Irish language, music, literature, history, archæology customs and folk-lore of Ireland, and the furtherance of the interests of the Gael." The society has quarters at No. 17 West Twenty-eighth Street.

Holland Society.—Of those who trace their genealogy to emigrants from Holland prior to 1675.

The Central Labor Union meets in Clarendon Hall in East Thirteenth Street, near Fourth Avenue; the Central Labor Federation at No. 385 Bowery.

New England Society.—Founded May 6, 1805, with a view to keeping alive the landing of the Pilgrim Fathers, to render assistance to members when required, and to promote social intercourse. It has 1,300 members.



New York Society for the Prevention of Cruelty to Children.—Elbridge T. Gerry is president, and its office is at No. 106 East Twenty-third Street.

New York Society for the Suppression of Vice.—The society's office is in the New York *Times* Building, No. 41 Park Row.

Oratorio Society.—Organized in 1873 by the late Dr. Damrosch, to encourage classical music. A series of concerts is given each year. Headquarters, No. 30 East Fourteenth Street.

Philharmonic Society.—The oldest and most important musical organization in the city. The object of the society is the cultivation of instrumental music, and its 100 active members are all professional musicians. The society gives a series of six concerts on Saturday evenings each year, and a series of six public rehearsals on the preceding Friday afternoons. Organized 1842; headquarters, No. 923 Park Avenue.

Society for the Prevention of Crime.—The Rev. Dr. Charles H. Parkhurst, president. Office, No. 913 Broadway.

Society of Mechanics and Tradesmen.—Dating back to 1785. It has a free circulating library, known as the Apprentices' Library, and an evening school for the instruction of young men and women in typewriting, stenography, mechanical or free hand drawing, twelve scholarships in the New York Trade Schools, and other philanthropic features. No. 18 East Sixteenth Street.

Young Men's Christian Association.—Numbers 8,000 members. Organized 1852.

Young Women's Christian Association.—Offers free instruction in typewriting, stenography, book-keeping, sewing, music, drawing, photography, an employment bureau, safe and economical boarding-houses, a free reading room, a circulating library, physical culture, readings, concerts, and other entertainments.

#### LEARNED AND SCIENTIFIC SOCIETIES.

American Geographical Society.—Has 1,500 members, owns the building at No. 11 West Twenty-ninth Street, a library of 14,000 volumes, and a collection of 8,000 maps and charts. Organized 1852.

American Institute.—For the encouragement of domestic industry. The meetings are public. The feature of the Institute is its annual fair held in the fall at the Institute Building, Third Avenue and Sixty-third Street. The Institute has a library of about 14,000 volumes at its headquarters, No. 115 West Thirty-eighth Street.

American Microscopical Society.—No. 12 East Twenty-second Street.

Archæological Institute.—Holds meetings at Columbia College.

New York Academy of Medicine.—No. 17 West Forty-third Street; has a library of 20,000 volumes, open to the public. It was organized in 1847.

New York Academy of Science.—Weekly meetings are held at Columbia College from October 1 to May 1, and two publications, "The Annals," and "The Transactions," are issued by the Academy. The Academy's meetings are open to the public. Cards of admission for the popular lectures may be obtained from any member.

New York Historical Society.—Occupies a large fireproof structure at No. 170 Second Avenue, but has recently purchased a site for a new building at Eighth Avenue and Seventy-sixth Street.

These are the principal organizations, but there are many others equally useful, although not quite so prominent.

## SPORTS.

Athletic sports in New York are fast becoming a great feature ; through the medium of athletic clubs these amusements are put on a high plane.

The Manhattan Athletic Club, the New York Athletic Club, and the Y. M. C. A. athletic gymnasiums have done much to further the progress of all high class athletic sports in New York City. Bicycle lovers can be met in throngs on Eighth Avenue, Madison Avenue, or, in fact, on any well-paved up-town street. Prospect Park, in Brooklyn, and Central Park, of New York, are also great resorts for wheelmen. The addresses of the noted athletic clubs are, of course, easily found, and at the main building of the Y. M. C. A., on Twenty-third Street and Fourth Avenue, the stranger will be directed to the branch of that institution nearest his address, be it in Harlem or at the Bowery.

A well-known public gymnasium, under the superintendence of Dr. Sargent, will be found at Fifty-ninth Street and Eighth Avenue.

Lovers of baseball may find games going on during the summer at the Polo Grounds, and Eastern Park.

The Coney Island Rod and Gun Club has grounds that are let out to other clubs. Dexter Park, Long Island, is also used for this purpose.

Horseback riders find good bridle paths in Central Park and on Riverside Drive.

For those who care for fencing, a club may be found at 49 East Twenty-eighth Street.

The Racquet Club is at 27 West Forty-third Street ; the Manhattan (Chess) Club is at 31 West Twenty-seventh Street ; and the New York Club at 52 Union Square.

Rowing clubs number the Dauntless, the Atalanta, the Harlem, and the Nautilus (of Brooklyn) on their list. The Harlem River is lined with boat-houses and swimming docks, and during the summer months thousands of people keep in trim by getting the air after these fashions, stealing away from their business for a part of the day.

These boat-houses are easily reached by taking the Sixth Avenue Elevated Railroad, that takes one within a couple of blocks or so of the river.

In the fall the football games comes off, and the American Football Association, made up of teams from the Orange, Staten Island, and Crescent Athletic Clubs, plays a series for the championship.

A Thanksgiving Day game of football is played, and in this the Yale and Princeton Football Associations are seen.

Tennis, football, baseball, cricket, etc., etc., may be played in Central Park, but application must be made to the Superintendent before playing.

The Manhattan Athletic Field is at Eighth Avenue and One Hundred and Fifty-fifth Street; the Sixth or Ninth Avenue Elevated roads take one there, also the Eighth Avenue surface cars.

The Polo Grounds adjoin the Manhattan Field, so the same rules apply for reaching that location.

Berkeley Oval, a ten-acre field, is near Morris Dock; it is reached by the Sixth Avenue Elevated and the New York and Northern from One Hundred and Fifty-fifth Street.

## STORES.

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### DRY GOODS.

The stores, or as we are correctly learning to put it, the shops of New York, are a constant source of satisfaction and temptation to the traveler.

One of the most celebrated for having the finest goods, and absolutely reliable stock is

LORD & TAYLOR'S. — This shop is on Broadway, on the corner of Twentieth Street. The prices may be a trifle higher than in several Sixth Avenue places, but when one is certain that everything sold is of the best, they should, if their purses allow, be quite content.

ARNOLD & CONSTABLE, another Broadway shop, deals in the same high class of goods. This is a handsome building, and one well worth going through.

DANIELL'S AND HILTON, HUGHES & Co., much further down on Broadway, are both satisfactory for those in search of novelties. Some of the finest and newest effects in dress trimmings may be found at the latter place; while Daniell's occasionally holds out the charm of a really good bargain.

MCCREERY'S, on Broadway, is a reliable firm, whose fur department must not be overlooked. Here reliable furs are sold at very reasonable prices, made up in excellent styles. The silk department, just off the fur department, yields a varied and good assortment.

MACY'S, on Fourteenth Street, is the home of bargains. This is an enormous establishment, and one always crowded.

Here one may buy anything that can be bought in a dry goods, tin, boot, carpenter, oculist's, milliner, book or stationery shop. So it will be seen that the variety is wonderful. Here many stage belles buy their slippers, and theatrical shoes are made to order; an easy and stylish boot is produced, that the drawing-room as well as the theatre inmates seek for.

All sorts of dishes are in the basement as well as an assortment of wicker goods.

In fact there is only one Macy's, and it must be seen.

RIDLEY'S, down on Grand Street, is the largest shop in the city in its special line. Dry goods of all sorts, including an attractive millinery department, and also a complete line of toilet articles, are the temptations that beset the women who shop this far down town. The carpet department must not be forgotten. There is also a branch shop at 289 Grand Street, and this makes a specialty of furniture.



ALTMAN'S is on Sixth Avenue, and here some of the finest ladies in town do their shopping; in fact much the same class of custom is drawn here that one finds in Lord & Taylor's, Arnold & Constable's, etc. Ladies cannot do better in buying ready-made gowns than to give Altman's a trial.

SIMPSON, CRAWFORD & SIMPSON, on Sixth Avenue, not far from Altman's, is a reasonable and altogether satisfactory shop. A shoe department, in connection with this store, is said to be very fine. The millinery department is not too high-priced for the limited purse.

EHRICH'S, also on Sixth Avenue, and convenient to the Twenty-third Street crosstown cars, is most accessible to shoppers coming on these belt lines from the ferries. Here a large, cheap and varied stock is at the service of the buyer. Rare bargains are picked up here on certain advertised days.

KOCH'S, and D. M. WILLIAMS & Co., on One Hundred and Twenty-fifth Street, give out weekly announcements that the bargain hunters would do well to investigate.

STERNS', on Twenty-third Street, is too well-known for much mention. Here imported garments, rare novelties in trimmings, and in fact, an enormous stock, including leather goods, a millinery, a shoe and bric-a-brac department. The silk counter is one where some very clever "matching" of samples is done, for this firm has always a full stock of unique shades. To uptown buyers,

BLOOMINGDALE'S has attractions. This place appeals to those having limited purse strings. It is situated on Third Avenue.

#### JEWELRY STORES.

Tiffany's, in Union Square, is the most prominent jewelry store in the city, and deservedly so—for here one may buy every kind of ornamental jewelry of the newest fashion and be sure of getting a genuine article.

Mrs. T. Lynch, also in Union Square, is another emporium of rare and costly things, ancient and modern.

There are also Jacques and Marcus, Dreicer, Benedict, Pickslay, Lindo, A. D. Wilson, and a host of others.

#### STREET CARS.

The street car service of New York and Brooklyn is very extensive and well regulated, but yet it is not all-embracing, nor, indeed, sufficient for the wants of the public.

The cars are comfortable, roomy, and easy of motion; the conductors civil, mostly, and the horses well fed and competent to do their work; the speed is fair, and the lines are well mapped out. But there are not yet enough, and the law requiring every passenger to have a seat is openly ignored.

People hang on to the straps, so considerably provided for their suspension, like old clothes in Baxter Street, and women are frequently left to stand while selfish men sit at their ease. This will be remedied, it is promised, in the near future, when more powerful means of traction will be in use, and horses will be banished from our car lines in favor of cable or electric traction.

Besides the Rapid Transit, underground roads will relieve the congestion of the Surface and Elevated systems. May that day of joy soon arrive!

## HORSE CAR LINES.—NORTH AND SOUTH.

Belt Line, East Side.—From South Ferry through Whitehall Street to South, to Broad, to Water, to Old Slip, to South Street, to Corlears, to Grand, to Goerck, to Houston, to Avenue D, to East Fourteenth Street, to Avenue A, to East Twenty-third Street, to First Avenue, to Fifty-ninth Street, to Central Park, to Tenth Avenue, to West Fifty-third Street, passing East River ferries below East Fifty-ninth Street.

Belt Line, West Side.—From South Ferry through Whitehall Street, to Bowling Green, to Battery Place, to West Street, to Tenth Avenue, to Fifty-third Street, passing near North River ferries, connects with East Side Belt Line.

Bleecker Street and Fulton Ferry Line.—From Fulton Ferry, Fulton Street to William, to Ann, to Broadway, to Bleecker, to Macdougall, to Fourth, to West Twelfth, to Hudson, to West Fourteenth, to Ninth Avenue, to West Twenty-third Street Ferry, Erie Railroad Depot, returning by West Twenty-third Street to Ninth Avenue, to West Fourteenth Street, to Hudson, to Bleecker, to Broadway, to Park Row, to Beekman, to South, to Fulton Ferry; also branch line from the Brooklyn Bridge to Centre Street, to Leonard, to Elm, to Canal, to Broadway, connecting with the main line.

City Hall, Avenue B and Thirty-fourth Street Line.—From Ann Street to Park Row, to East Broadway, to Clinton Street, to Avenue B, to East Fourteenth Street, to First Avenue, to East Thirty-fourth Street Ferry, Long Island Railroad Depot.

Dry Dock and East Broadway Line.—From Ann Street to Park Row, to East Broadway, to Grand Street, to Columbia, to Avenue D, to East Fourteenth Street, to Avenue A, to East Twenty-third Street Ferry.

Eighth Avenue Line.—From Broadway, corner Vesey Street, through Vesey to Church, to Chambers, to West Broadway, to Canal Street, to Hudson, to Eighth Avenue, to Fifty-ninth Street, Central Park; branch line from Broadway and Canal Street to Eighth Avenue and West One Hundred and Fifty-fourth Street.

Fourth Avenue Line.—From the Post-Office, Broadway, through Park Row, to Centre Street, to Grand, to Bowery, Fourth Avenue, to Forty-second Street, Grand Central Depot. Passengers are transferred without extra charge at Thirty-second Street to the Thirty-fourth Street Ferry Line.—Madison Avenue Line from Forty-second Street to Vanderbilt Avenue, to Forty-fourth Street, to Madison Avenue, to One Hundred and Thirty-eighth Street; transfer tickets without charge at Eighty-sixth Street, for Astoria Ferry.

First and Second Avenue Line.—From Fulton Ferry via Fulton Street to Water, to Peck Slip, to South, to Oliver, to Park Row, to Bowery, to Grand Street, to Forsyth, to Houston, to Second Avenue, to Harlem River.—Worth Street Branch, from Worth Street and Broadway to Park Row, to Harlem River.—Astor Place Branch, from Astor Place and Broadway to Second Avenue, to East Fifty-ninth Street, to First Avenue, to Harlem River.

Ninth Avenue Line.—From Broadway, corner Fulton Street, via Fulton, to Greenwich, to Ninth Avenue, to Boulevard, to Amsterdam Avenue, to West One Hundred and Twenty-sixth Street.

Seventh Avenue Line.—From Park Place and Broadway to Church Street, to Canal, to Sullivan, to West Third, to Macdougall, to Eighth Street, to Greenwich Avenue, to Seventh Avenue, to Fifty-first Street.

Sixth Avenue Line.—From Vesey Street and Broadway via Vesey Street, to Church, to Chambers, to West Broadway, to Canal Street, to Varick, to Carmine, to Sixth Avenue, to West Fifty-ninth Street, to Central Park.

#### EAST AND WEST.

Avenue C Line.—From Chambers Street Ferry via West Street, to Charlton, to Prince, to Bowery, to Stanton Street, to Pitt, to Avenue C, to East Eighteenth Street, to Avenue A, to East Twenty-third Street, West to First Avenue, to East Thirty-fifth, to Lexington Avenue, to Forty-second Street Grand Central Depot.

Central Crosstown Line.—From East Twenty-third Street Ferry via Twenty-third Street, to Avenue A, to East Eighteenth Street, to Broadway, to Fourteenth Street, to Seventh Avenue, to West Eleventh Street, to West Street, to Christopher Street Ferry.

Chambers Street Line.—From Chambers Street to North River via West Street, to Duane, to New Chambers, to James Slip.

Christopher and Tenth Street Line.—From Christopher Street Ferry, through Christopher, to Greenwich Avenue, to Eighth Street, to Avenue A, to East Tenth Street, to the Ferry.

Desbrosses, Vestry and Grand Street Line.—From Grand Street, East River, through Grand to Sullivan, to Vestry, to Greenwich, to Desbrosses, to Desbrosses Street Ferry.

Forty-second Street and Grand Street Line.—From Weehawken Ferry, foot of West Forty-second Street to Tenth Avenue, to West Thirty-fourth Street to Broadway, to East Twenty-third Street, to Fourth Avenue, to East Fourteenth Street, to Avenue A, to East Houston, to Cannon, to Grand, to Ferry.

Forty-second Street and Boulevard Line.—From East Thirty-fourth Street, via First Avenue, to East Forty-second Street, to West Forty-second Street, to Seventh Avenue, to Broadway, to West Fifty-ninth Street, to the Boulevard, to Manhattan Street, to One Hundred and Thirtieth Street Ferry.

Fourteenth Street and Union Square Line.—From Fourth Avenue, via East and West Fourteenth Streets, to Ninth Avenue, to Washington Street, to Christopher Street Ferry.

Fulton Street Line.—From Fulton Ferry through Fulton Street to West Street, Liberty, Cortlandt, and Barclay Street Ferries.

Grand and Cortlandt Street Line.—From Grand Street Ferry, East River, via Grand Street, to East Broadway, to Canal Street, to Walker, to West Broadway, to North Moore Street, to Washington, to Cortlandt Street Ferry.

Metropolitan Crosstown Line.—From Grand Street Ferry, East River, to Delancey, to Bowery, to Spring, to South Fifth Avenue, to Fourth Street, to Macdougall, to Eighth, to Greenwich Avenue, to Seventh Avenue, to West Twenty-third Street, to Pavonia Ferry, Erie Railroad Depot.



St. Nicholas Avenue and One Hundred and Tenth Street Line.—From First Avenue, through One Hundred and Tenth Street, to St. Nicholas Avenue, to Manhattan Street, to Ferry foot of One Hundred and Thirtieth Street.

Twenty-third Street Line.—From foot of East Twenty-third Street, to Pavonia Ferry, foot of West Twenty-third Street, also from West Twenty-third Street to Second Avenue, to Twenty-eighth Street, to First Avenue, to East Thirty-fourth Street Ferry.

## CABLE LINES.

Broadway.—From South Ferry, to Whitehall Street, to Broadway, to Seventh Avenue, to Fifty-ninth Street, Central Park.

Third Avenue.—From Broadway, at the Post-office, via Park Row, to the Bowery, to Third Avenue, to Harlem Bridge, at One Hundred and Thirtieth Street.

One Hundred and Twenty-fifth Street and Amsterdam Avenue.—From foot of East One Hundred and Twenty-fifth Street, through East and West One Hundred and Twenty-fifth Streets to Manhattan and Amsterdam Avenues, to West One Hundred and Eighty-sixth Street; also from foot of East One Hundred and Twenty-fifth Street, to Ferry foot of West One Hundred and Thirtieth Street.

## ELECTRIC LINES.

Harlem, Morrisania, Tremont and Fordham.—From East One Hundred and Thirtieth Street and Third Avenue.

Harlem and West Farms.—From East One Hundred and Thirtieth Street and Third Avenue.

## OMNIBUS LINES.

Fifth Avenue.—From Bleeker Street, via South Fifth Avenue, Washington Square and Fifth Avenue, to East Eighty-eighth Street. Fare, five cents.

Central Park.—From corner of Fifth Avenue and East Seventy-second Street, through the Park, to West Seventy-second Street, to the Boulevard. Fare, ten cents.

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It is important to observe that cars will stop only at the farthest crossing on their progress up or down town, and that any passenger who boards a car while it is in motion, does so at his own risk.

7

TELEGRAPH AND CABLE RATES.

For messages within a short distance of New York City a charge of twenty cents for ten words is made; after the ten words one cent is charged for each additional word. These rates include messages sent to Philadelphia, some near towns in New Jersey, and Brooklyn.

Messages to all further parts of America are, of course, charged more highly for.

Night messages are taxed but half price, but the message must be sent to some distance to warrant the reduction of price. No night message is charged less than 25 cents.

Telegraph offices are found in every railroad station, and also within walking distance from any part of the city.

The principal cable offices are :

American Telegraph and Cable Company, 195 Broadway ; The Direct U. S. Cable Company, 40 Broadway ; the Central and South American Cable Company, 39 Wall Street ; the Pedro Segundo American Telegraph and Cable Company, 44 Broadway ; Compagnie Française Telegraph du Paris à New York, 34 Broad Street ; Anglo-American Telegraph Company, 8 Broad Street ; Commercial Cable Company, 8 and 10 Broad Street.

The cable message containing ten words is charged a certain figure ; each additional word is charged for separately.

Cable messages are delivered free within the city limits.

Cable rates per word to some of the large foreign cities and countries are : Denmark, 35 cents ; France, 25 cents ; Gibraltar, 43 cents ; Japan, \$2.21 ; Russia, 43 cents ; China, \$1.96 ; Great Britain and Ireland, 25 cents ; Greece, 43 cents ; Norway, 35 cents ; Portugal, 39 cents ; Persia, 84 cents ; Germany, 25 cents ; Spain, 40 cents ; Switzerland, 30 cents ; Brazil, \$1.55 ; Peru, \$2.25, etc., etc.,

#### TURKISH AND RUSSIAN BATHS.

Turkish and Russian baths may be had at the Hoffman House. The large "plunge" or tank, is sunk in the floor of the Russian bath room, which is composed almost entirely of marble.

To one who has never taken a Russian bath and desires to make the experiment, a description of the process may not be amiss. The guest is shown into a dormitory, and one of the many little rooms is placed at his service. The room contains a chair, a divan, and hooks for clothing. After divesting one's self of all garments, and putting on a sheet, one is directed to go out into the big marble room ; here many bathers sit, but the heavy steam make them almost unseen by each other. After sitting a certain length of time, one half-hour being sufficient for the average person, the bather is put on a marble slab to undergo a complete scrubbing and massage at the hands of one of the attendants. After this one lies on the divan in the little room from which they came, and after a short siesta an attendant will rub the bather down with alcohol or cologne, as a preventative of taking cold. For this last service a tip to the attendant is expected.

The Turkish baths differ from the Russian in that dry heat is employed instead of steam. There are several rooms, each one hotter than the preceding one, that the bather must pass through before lying on the slab to be shampooed by the attendant.

A dip in the "plunge" is in order after either of these baths, and it is an excellent preventative against taking cold.

On Seventy-second Street, in the Hotel Premier, one may also find most satisfactory Turkish and Russian baths ; these are quieter and more exclu-

sive bath rooms. They may be reached by the Third Avenue Elevated or the Madison Avenue surface car. Everard's Turkish and Russian baths, No. 28 West Twenty-eighth Street, near Broadway, are magnificently appointed and most luxurious in the various appliances provided for the cleansing of the skin and the searching out of weak places to be strengthened by the healing waters.

A really commodious bath of this kind is in the basement of the Produce Exchange Building, on Lower Broadway. The plunge here is very roomy, and is supplied with a continuous change of water from the bay at every flood tide, thus avoiding the contamination of the city's drainage.

### TELEPHONE SERVICE.

The City of New York possesses the most perfect system of telephones in the world, although a stranger would hear or see but little to impress him with that fact, owing to the quiet, business-like, unostentatious manner in which the immense system is conducted.

The business is under the control of the Metropolitan Telephone and Telegraph Company, the headquarters of which is at 18 Cortlandt Street, with branches at Eighteenth Street, Seventy-ninth Street, Columbus Avenue and Harlem. There is also an important station in Broad Street.

From these places conversations can be held with, not only this city, but with Chicago and all intermediate points to the Westward; Baltimore and Washington to the Southward, and Boston and Portland to the Eastward.

The public pay stations, at the sign of the Blue Bell, are as follows:

Broadway, 407.	Ninth Avenue, 226.
Broadway, 599.	Ninth Avenue, 1509.
Broadway, 1512.	Second Avenue, 1102.
Canal Street, 304.	Seventh Avenue and One Hundred and Eighteenth Street.
Centre Street, 2.	Seventh Avenue, 2300.
Columbus Avenue and Ninety-sixth Street.	Sixth Avenue and Forty-second Street.
Cortlandt Street, 18.	Sixth Avenue, 812.
Eighth Avenue, 2536.	Tenth Avenue and One Hundred and Fifty-fifth Street.
Fifth Avenue, 397.	Third Avenue, 543.
Fifth Avenue, 539.	Third Avenue, 1444.
Fourteenth Street, East, 5.	Wall Street, 10.
Fulton Street, 32.	West One Hundred and Twenty-fifth Street, 264.
Hudson Street, 362.	
Madison Avenue, 763.	
Madison Avenue, 987.	



## WATERWAY TRANSPORTATION.

New York is a point from which waterways lead all over the world, and the floating palaces that bear the traveling public are unrivaled.

The Cunard, White Star, Guion, Inman, National, North German, Lloyd's and Compagnie Generale Transatlantique, are the principal lines sailing to Europe, and these are supplemented by fleets of other ships of all tonnage and power, together with a coast service unequaled in the world.

For the location of docks, see Section 1, Map of New York.

## YACHTING.

Of late years the notable sport of yachting has developed wonderfully in New York and its dependent towns, and the vessels employed are probably the swiftest to be found anywhere. The leading club answering to the Royal Yacht Squadron of England is the New York Club, which holds the celebrated "America" Cup, won in British waters in the year 1851, by the schooner "America," and, as yet, remaining in its possession in spite of many spirited attempts to recapture it on the part of the most eminent English yachts.

The stations of the various clubs are as follows:

American.....	Milton Point, Rye.
Atlantic.....	Bay Ridge.
Columbia.....	W. Eighty-sixth Street, North River.
Corinthian.....	Tompkinsville, Staten Island.
Harlem.....	One Hundred and Twenty-first Street, Harlem River.
Hudson River.....	West Ninety-second Street, North River.
Manhattan.....	East Eighty-ninth Street, East River.
New York..	{ Bay Ridge, White Stone, New London, Shelter Island, Newport, and Vineyard Haven; Club House, 67 Madison Avenue, New York.
Seawanhaka Corinthian.....	
	Oyster Bay, Long Island.

## POPULATION OF LARGE CITIES.

London.....	4,231,431	Warsaw.....	443,426	Odessa.....	270,643
Paris.....	2,344,550	Baltimore.....	435,151	Palermo.....	267,416
New York.....	1,710,715	Birmingham.....	429,171	Cleveland.....	261,546
Canton.....	1,600,000	Rome.....	423,217	Edinburgh.....	261,261
Berlin.....	1,579,244	Amsterdam.....	417,539	Belfast.....	255,896
Tokio, Japan.....	1,309,684	Milan.....	414,551	Dublin.....	254,709
Vienna.....	1,364,548	Lyons.....	401,930	Buffalo.....	254,457
Chicago.....	1,098,576	Sydney.....	386,400	Seoul, Corea.....	250,000
Philadelphia.....	1,044,894	Marseilles.....	376,143	Stockholm.....	246,154
St. Petersburg.....	956,226	Cairo.....	368,108	Lisbon.....	242,297
Constantinople.....	873,565	Leeds.....	367,506	New Orleans.....	241,995
Brooklyn.....	853,945	Rio de Janeiro.....	357,332	Bordeaux.....	240,582
Calcutta.....	840,130	Shanghai.....	355,000	Pittsburg.....	238,473
Bombay.....	804,470	Leipzig.....	353,272	Santiago, Chili.....	236,412
Moscow.....	753,469	Munich.....	348,317	Washington.....	229,796
Glasgow.....	565,714	Breslau.....	335,174	Alexandria.....	227,064
Buenos Ayres.....	546,986	Mexico.....	329,535	Benares.....	222,420
Naples.....	530,872	Sheffield.....	324,243	Bucharest.....	221,805
Liverpool.....	517,951	Hamburg.....	323,928	Bristol, Eng.....	221,665
Buda-Pesth.....	506,384	Turin.....	320,808	Hong Kong.....	221,141
Manchester.....	505,343	Copenhagen.....	312,387	Montreal.....	216,650
Peking, China.....	500,000	Prague.....	304,000	Bradford, Eng.....	216,361
Melbourne.....	488,999	San Francisco.....	297,990	Antwerp.....	215,779
Osaka, Japan.....	476,271	Cincinnati.....	296,309	Nottingham, Eng.....	211,984
Madrid.....	472,228	Cologne.....	281,273	Teheran, Persia.....	210,000
Brussels.....	469,317	Kioto, Japan.....	279,792	Rotterdam.....	209,136
St. Louis.....	460,357	Dresden.....	276,085	Genoa.....	206,485
Madras.....	449,970	Lucknow.....	272,590	Detroit.....	205,669
Boston.....	446,507	Barcelona.....	272,481	Milwaukee.....	204,105

## LOOKING FORWARD.

Having, to the best of our ability, described the present and glanced at the past of our fair city, it is meet that we turn our inward sight towards the future and its promise of a greatness such as our worthy forefathers never dreamt of, but which we, with our lately acquired power of clairvoyance, can "see as in a glass, darkly." It is an old saying, and one worthy of observance, that "Coming events cast their shadows before," and, even as modern photographic art catches the spectrum of a star heretofore invisible even in the most powerful telescopes, our camera shall catch the prophetic shadows that prefigure the things to be, and fix them on our pages.

We behold, "in our mind's eye," a wide-spread city of palaces stretching far beyond the circumscribed boundary of the island of Manna-ha-ta, absorbing the great town of Brooklyn, and the smaller Long Island City, Astoria, New Rochelle, Pelham, Yonkers, Mount Vernon, and their connecting villages, and overflowing into our neighboring State, New Jersey, which will be "though in us, yet not of us." We see these places joined by streets and avenues of width and splendor unequalled in the world, free to copy the good and eschew the evil of older cities. Not crushed into insignificance by fortifications or vested interests, nor constrained by lack of back country for the supplying of its wants, but cherished and ministered to by fertile plains round about and by unlimited convenience of importation both by land and sea.

We see the Sound and the great river bridged and tunneled, till, instead of obstacles to extension, they become helps and adornments—things of beauty to the eye and means of health to the body.

We behold their sparkling waters unpolluted by the drainage of the great city, which will be got rid of in the good old Biblical fashion, by fire, and left to glitter in the beams of the sun by day and of the moon by night, even as they did before the first white man's foot had touched these shores, and the mighty Mohegan rolled in silver to the sea.

A vision rises before us of swift trains of contented passengers speeding along underground ways, without danger or inconvenience, free from noxious smells, or indiscriminate crowding, and quietly seated instead of hanging by straps round their thumbs like a militia private.

And we get a glance—as yet dim and doubtful, but still full of hope—of an orderly system of cabs and coaches, clean and swift, with civil drivers and pneumatic tires, at fares that are not highway robbery, but decent remuneration for work done.

And there stretches out to my astonished sight a panorama of clean, smooth, well-kept, noiseless streets, paved with asphaltum, laid over arched culverts which hold the electric wires, gas, steam, water pipes and hot air tubes, that supply light, heat, and water to the city.

Upon this pavement glide cars moved by unseen, and, better still, unsmelt means, with polite conductors and civil brakemen, so that it is a pleasure to travel in them, and in which none are permitted to enter when once the seats are filled, and those who cannot exist without poisoning others by the odor of cheap cigars are forced to go on top, instead of spreading pestilence around from the front platforms.

In the dim perspective, a sage assembly of sedate men appears, seated in a lofty chamber and presided over by a dignified personage of benevolent aspect, who guides but does not dictate the votes of his colleagues. This assembly is the future mayor and corporation of the great metropolis; its members are selected by the majority vote of the property holders and men of business who have a stake in the prosperity of the town. From this chamber issue all the decrees and orders that concern the good of the city, and no interference with its decisions is tolerated, whether emanating from the State or the Federal Legislatures. The city is emphatically, a "free town."

The police of the future is modeled on the same basis as that of all other great cities, but its efficiency is vastly increased by being entirely dissociated from politics. No man has a "pull" over his colleagues, but all work together for the public good, and the members are chosen by the mayor and corporation from a respectable class of society, after a common sense examination as to the laws and customs of the city they are appointed to protect but not to oppress. At short intervals the streets are patrolled by these men, uniformed and armed for defense, not offense. Their officers are men of standing in the community, and men and officers all are appointed for life, entering the force at not less than twenty-five years of age, and being retired on liberal pensions at the age of sixty. Their pay is sufficient to keep them above temptation to malfeasance in office, and their pensions make it worth their while to be honest and faithful to their duty.

The fire department is much as before, save that it is infinitely raised in rank and public opinion, taking, in fact, precedence of the police and National Guard, as a municipal force, on the ground that, being always in the face of the enemy, so to speak, it is eminently entitled to all the privileges and honors of an army in active service.

But the basis of all these improvements, in the future, lies in the changes of the School Department.

The branches of study are confined to such as are truly useful to the budding citizen, and all the fancy embroidery, which takes up so much time and gives so little real profit, is left to the student's own exertions in whatever particular line of study suits his bent.

No student is forced to learn anything but the elements of a liberal education, namely: reading, writing and arithmetic; for the authorities, appointed by the people, are of opinion that it would be quite as just to tax people in order to furnish lace and ribbons to deck other people's children, as to provide ornamental additions to their mental equipment.

The schools of the future are for the purpose of bringing up good citizens, not brilliant show folk.



One of the most remarkable improvements in the new city of Manhattan as compared with the ancient New York will be the magnificent granite quays that line the North and East Rivers instead of the tumble-down wooden wharves that used to make traps for the feet of the unwary, and convenient haunts for vagrants and thieves.

The quays of the future metropolis will be wide, well lighted, built of solid blocks of granite, and smooth with asphalt and marble.

Thousands of gigantic vessels are moored alongside, bearing the flags of all nations, but flaunting conspicuously the Stars and Stripes, which stream from the mastheads of at least two-thirds of their number, for the abolition of all restrictions on commerce and of the old-fashioned navigation laws has restored the marine of the United States to its proper condition of prosperity.

The theatres—and of them there are many—no longer reek with immodesty nor disgust by vulgarity. Following in the course laid down by Wallack, Palmer and Frohman, they present the drama pure and simple. Cosmopolitan, 'tis true, for no one country can furnish means for a drama peculiar to itself, at least to any extent. The stage of the future "holds the mirror up to nature," and shows mankind as he is, or as he ought to be, without distinction of place, race or manners.

Satire is not excluded, but malice is.\* Comedy includes satire, but tragedy needs not have recourse to malice. There are funny things enough to laugh at, and sad things to weep over without wounding the feelings or shocking the sensibilities of our fellow-men, and of such is the drama of the future in our great metropolis.

Opera has advanced to that mingling of old and new styles which shows true art as distinguished from fad. People admire Wagner, but no longer worship him. They have learned to choose the good and to avoid the evil, and all schools are welcomed so they be but good of their kind.

So is it with matters musical and pictorial. Long hair and affected inspiration do not pass for genius, and people have advanced to that state of culture in which they can discern good things from bad, even in pianists and painters.

The town is full of libraries, museums, and art centres, all of which are open continually, and all of them spreading light and sweetness over society, which is no longer a game of speculation in fair women and wealthy men, but a rational re-union of kindred souls bent on mutual aid and improvement.

The rich endow all these things—theatres, that the managers may not be forced into fatal concessions to the vulgar taste; art galleries and museums, that sensational tricks need not be resorted to for the drawing of dollars, and libraries, that the poor may have food for their minds even as the public charitable institutions supply food for the body

And even as I bethought me of these things to come, the corner-stone of the great Cathedral is laid, and the nucleus of the quarter in which art, society and polite letters shall reign begins to arise.

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New York is the real capital of the United States. No matter in what direction a railroad may be constructed or a telegraph wire strung, its ultimate terminus is New York. Every enterprise which is to be promoted, every scheme for the development of mines, of water powers, or of any other industry, seeks this city for money. Every business which has ramifications beyond the place where it is located has a representative and principal office in New York. Men who rise above the surface and outgrow the opportunities of their neighborhoods, all come here. The intellectual forces of the Republic are likewise drawn by irresistible laws within our borders. The National committees of the two great parties have their headquarters within our city, and conduct their campaigns with the limitless opportunities which can be found here and nowhere else. The capitol of the Nation can never be moved from Washington, but everything which reaches out from this real capital into every part of the country, is a power for good government and the perpetuity of the Union.—CHAUNCEY DEPEW.

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